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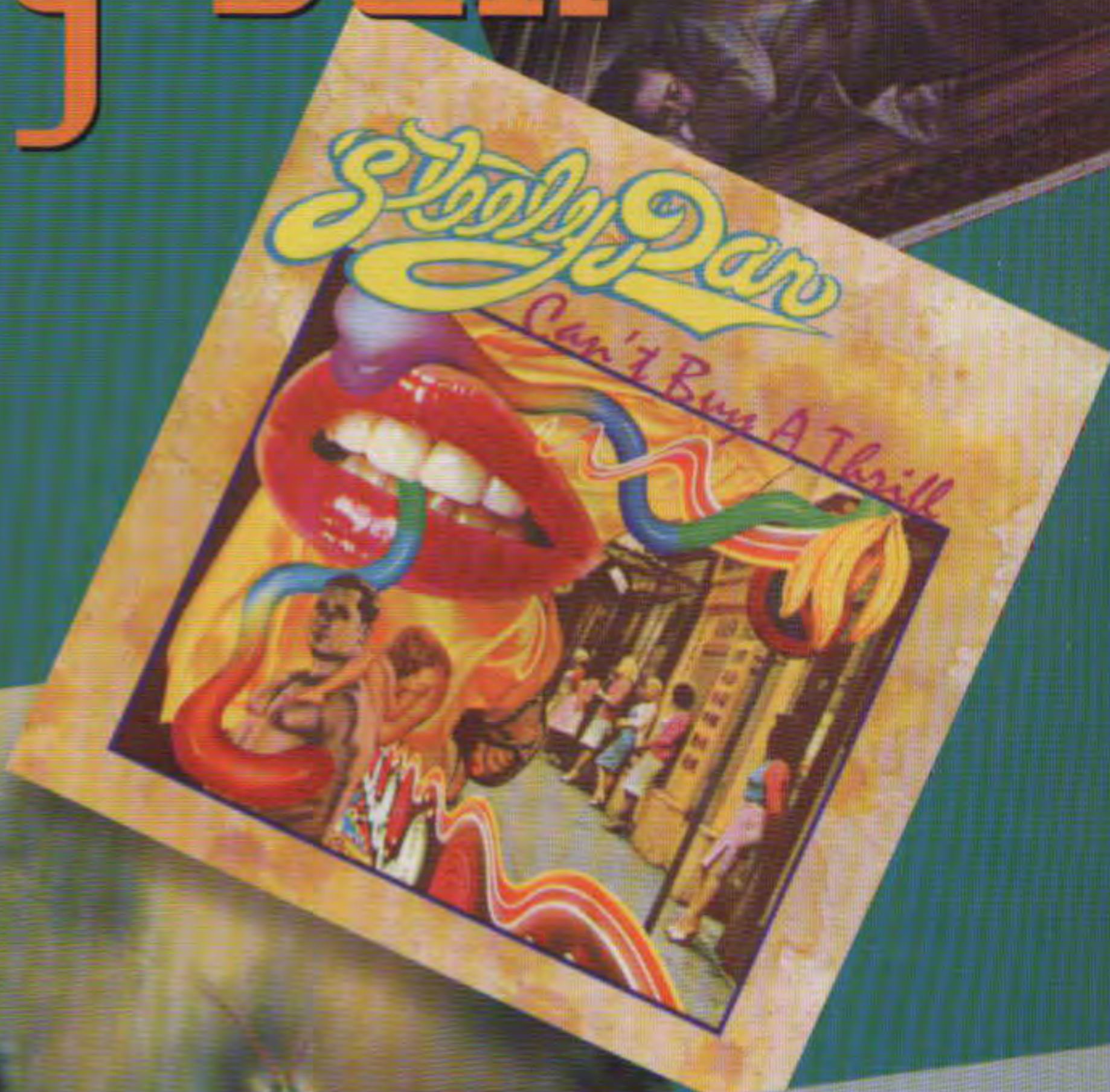
AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

The Best of Steely Dan

STEELY DAN
THE ROYAL SCAM



Steely Dan
Katy Lied



Aja

Words and Music by Walter Becker and Donald Fagen

Chord diagrams for various chords and scales:

- A/B: 3 4 2 1, 5fr
- B: 1 1 1, 5fr
- Eadd2: 4 1, 5fr
- Cmaj7: 1 3 2 4, 5fr
- C⁶₉: 1 1 2, 5fr
- D⁶₉: 1 1 2, 5fr
- Fmaj7: 3 1 1, 5fr
- G^{III}: 3 2 1, 5fr
- C#maj7b5: 3 4 1, 5fr
- Cmaj7b5: 3 4 1, 5fr
- D/E: 1 1 1 1, 7fr
- A: 1 1 1, 5fr
- A^V: 3 2 1, 5fr
- G: 1 1 1, 5fr
- F: 3 2 1, 5fr
- F#m11: 3 4 1, 7fr
- G^{VII}: 3 1 2, 7fr
- C: 2 1, 8fr
- Dadd9: 2 3, 7fr
- C^V: 2 3, 7fr
- Cmaj9: 2 1, 7fr
- Em11: 1 2, 7fr
- F#^{VII}: 3 2 1, 10fr
- G^X: 3 4 1, 10fr
- Gmaj7: 3 1 1, 7fr
- Em: 3 2 4, 7fr
- Cm11: 3 4 1, 6fr
- Bm11: 3 4 1, 5fr
- C#m11: 3 4 1, 7fr
- F#m11^{XII}: 3 4 1, 12fr
- Fmaj7^{open}: 3 2 1, 12fr

Intro

Moderately ♩ = 117

Gtr. 1: w/ Rhy. Fill 4, 2nd time

Bmaj9

*Gtr. 1

mf let ring

TAB: 4 14 14 16 15 16 6 6 4 14 14 13 12

**Gtr. 2

Riff A

mf

TAB: 14 13 13 11 15 15 13 13 13 11

End Riff A

Gtr. 3 (clean)

Riff A1

mf full 1/2

TAB: 9 9 (9) 9 7 6 (6) 8

End Riff A1

* Acous. piano arr. for gtr.

** Elec. piano arr. for gtr.

Rhy. Fill 4

Gtr. 1

let ring

TAB: 4 13 14 14 14 16 4 4 2 3 2 4 (4) 6

let ring

TAB: 9 9 8 7 6 7 6 6 6 8 7 7 7 7 7 7

Gtr. 3

1. Up on the hill — peo - ple nev - er stare,
 2. Up on the hill — they've got time to burn,
 3. Up on the hill — they think I'm o - kay,

Gtr. 1

11 7 2 4 1 1 3 4 4 3 4 4 4 2 4 5 6 7 7

2 2 2

Gtr. 1: w/ Fill 1,
2nd timeGtr. 2 tacet, 1st time
Gtr. 2: w/ Fill 2, 2nd & 3rd time
Cmaj7C⁶₉

B Eadd2 A/B

they just don't care.
 there's no re - turn.
 or so they say.

Gtr. 1

Gtr. 2

5 6 7 5 6 7 4 0 1 5 6 7 3 5 4 3 3

12 10 9 10 12 10 9 10 9 7 6 7 7 5 4 5

Fill 1
Gtr. 1

let ring

TAB

5 7 7 7 5 4 3 2 0 2 5 3 2 2 0

Fill 2
Gtr. 2

let ring

TAB

5 3 2 0 7 7 5 4 7 4 12 12 9 9 9 9 9 12

Gr. 1: w/ Rhy. Fill 5, 3rd time
 Gr. 3: w/ Rhy. Fill 1, 2nd time
 N.C.(E9)

D⁶

(cont. in notation)

Chorus

Gr. 3: w/ Rhy. Fill 1, 2nd time

N.C.(E9)

Chi - nese mu - sic un - der Ban - yon trees -
 Dou - ble He - lix in the sky to - night,
 Chi - nese mu - sic al - ways sets me free.

Gr. 1

5 4 4 5 | 5 4 4 0 | 7 7 | 5 6 | 3 4 | 2 2 | 3 5 6 | 3 4 | 2 2 | 0 0

Gr. 3

X 12 12 X 12 X 12 X 12 12 X X | 3 2 0
 X 9 9 X 9 X 9 X 9 9 X X | 4 2 0

F#7 D#7 G#7

here at the dude ranch a - bove the sea.
 throw out the hard - ware, let's do it right.
 An - gu - lar ban - jos sound good to me.

(0) 0 2 3 | 5 2 | 4 5 4 4 | 1 2 4 | 2 1
 (0) 0 2 4 | 6 3 | 5 6 5 5 | 3 3 4 | 3 4

(0) | 5 2 | 5 6 8 | 6 5 6 5

Rhy. Fill 1

Gr. 3

TAB

X X X 7 0 | X 7 0 | 3 5 3 | 4

Rhy. Fill 5

Gr. 1

TAB

2 4 2 4

Gtrs. 1 & 3: w/ Rhy. Fills 2 & 2A, 2nd time
 Gtr. 1: w/ Rhy. Fill 6, 3rd time
 Em11

Cmaj9#11

C

Fmaj7

G^{III}

C#maj7b5

Gtr. 3

A - ja, when all my dime dan-cin' is through I run to you.

7 7 10 14 10 7 7 7 7 5 5 7 7 5 5 5 3 3

7 7 9 11 9 9 7 7 5 5 7 7 5 5 5 4 5

(cont. in slash)

17 10 10 12 7 5 5 7 5

14 7 7 9 7 5 7 7 5

1. Cmaj7b5 Bmaj9

Gtrs. 2 & 3: w/ Riffs A & A1

Gtr. 1

let ring

Gtr. 2

2 2 2 2 9 14 9 11 8 7 6 6 8 7 2 2 2

4 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

10 12 11 14

Rhy. Fill 2

Gtr. 1

TAB

7 8 7 3 4 3

7 9 7 4 5 4

Rhy. Fill 2A

Gtr. 3

TAB

X X 7 9

X X 5 7

2.

Interlude

Gtrs. 1 & 3: w/ Rhy. Fill 3, 2nd time

Gtr. 2 tacet
A/B D/E

A G^{III}

A G^{III}

A G^{III}

Rhy. Fig. 1

Gtr. 3



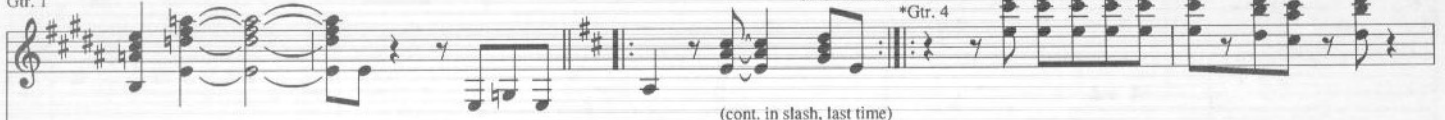
w/ slight dist.

play 8 times

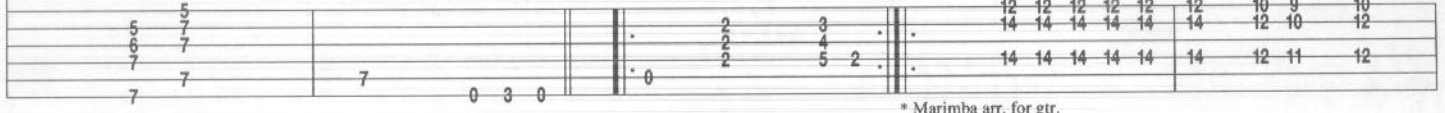
Rhy. Fig. 1A

*Gtr. 4

Gtr. 1



(cont. in slash, last time)



* Marimba arr. for gtr.

A G^{III}

A^V

G F

G F

F#m11

End Rhy. Fig. 1

End Rhy. Fig. 1A



Guitar Solo (Denny Dias)

G^{VII}

Gtr. 4 tacet

C

Dadd9

C^V

Cmaj9

C

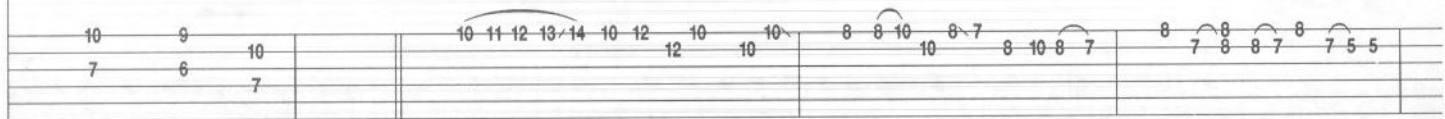
Dadd9

Rhy. Fig. 2

Gtrs. 1 & 3

Gtr. 5 (clean)

(Gtr. 1, cont. in notation)



Rhy. Fill 3

Gtrs. 1 & 3

play 3 times



C Em11 F# G^{III} A^V G^{III}
 Gtr. 3 Gtrs. 1 & 3

Gtr. 5

Gtr. 1 Riff B End Riff B

(cont. in slash)

Gtrs. 1 & 3: w/ Rhy. Fig. 1, 1st 3 meas. only

F#m11 G F^V Fmaj7^{XII} G^X A G A G

End Rhy. Fig. 2

Gtr. 5

Gtrs. 1 & 3: w/ Rhy. Fig. 1

Gtr. 4: w/ Rhy. Fig. 1A, 2 times

A G A G A G A G A

Gtr. 1 & 3

A^V Gmaj7 A^V Gmaj7 A^V Gmaj7 A^V G^{III} Fmaj7 G^{III} Fmaj7

8va

loco

1/4

1/2

full

full

full

full

17

14

16

(16)

10

12

X

10

10

12

12

(12)

12

10

10

13

12

15

F#m11 G^{VII} Gtr. 4 tacet Gtrs. 1 & 3: w/ Rhy. Fig. 2 C Dadd9 C Cmaj9

Gtr. 5

Gtr. 4

C Dadd9 C Gtr. 1: w/ Riff B Em11 F# G A

G F#m11 G F Fmaj7 G

G F^V Em Fmaj7 Cm11 Bm11 Sax. Solo Gtr. 5 tacet Rhy. Fig. 3

*Gtr. 6

* Tenor sax arr. for gtr.

Bm11



Cm11

C#m11

F#m11^{XII}

End Rhy. Fig. 3

(cont. in notation)



Gtr. 6

Fm11

Em11

D#m11

Dm11

D#m11

F#m11



Rhy. Fig. 4

End Rhy. Fig. 4

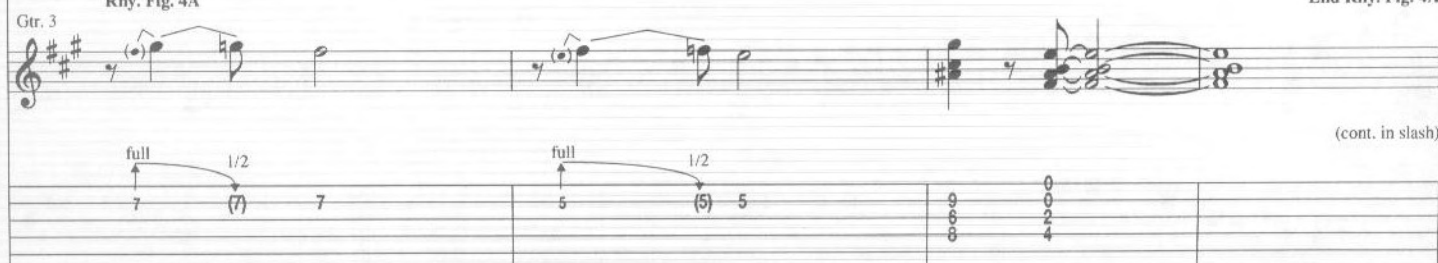
Gtr. 1



Rhy. Fig. 4A

End Rhy. Fig. 4A

Gtr. 3



Em Fmaj7^{open} Cm11 Bm11

Gtrs. 1 & 3

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef, a key signature of two sharps (F# and C#), and a 6/4 time signature. The melody is written on a single staff, starting with a whole rest followed by a half note G4, a half note A4, and a whole note B4. The second system continues the melody with a half note G4, a half note F#4, and a whole note E4. The final measure of the second system contains a triplet of eighth notes: D4, C#4, and B4. The guitar accompaniment is shown in a separate system below the melody, using a standard six-string guitar notation. It begins with a 7th fret barre on the first string, followed by a 4th fret barre on the second string, and then a series of chords and single notes: 7th fret barre, 4th fret barre, 7th fret barre, 6th fret barre, 7th fret barre, 7th fret barre, 6th fret barre, 7th fret barre, 9th fret barre, 10th fret barre, 9th fret barre, 10th fret barre, 7th fret barre, 7th fret barre, 7th fret barre, and 7th fret barre.

Gtrs. 1 & 3: w/ Rhy. Figs. 4 & 4A

Gtr. 6 tacet
C#maj7b5 Cmaj7b5

Gtr. 3

Gtr. 1

Gtr. 1

let ring _ _ _ _ _

[illegible]

\oplus *Coda*

Outro

Play 8 Times & Fade

Cmaj7b5

Bm11

Gtr. 2 & drums, ad Lib, till fade

Gtr. 1

Gr. 1

Measures 1-10 of the guitar 1 part. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music consists of a melodic line with eighth and sixteenth notes and a bass line with chords and single notes.

Gtr. 2

let ring _ _ _ _ _

Gtr. 2

let ring

10
12
11
14

Bad Sneakers

Words and Music by Walter Becker and Donald Fagen

Chord diagrams for the song:

E6, Dmaj7, D6, C#m7, C#m7^{open}, F#m9, Dmaj7^{type2}, C#m7^{type2}, A6, D/A, Bm7/A, D5, Dmaj7^{VI}, C#5, F#5, F#m7, E6^{VI}, Dmaj7^V, C#m7^{IV}, Bm7, E7sus4, C, C6, Am, Fmaj7, F, Fmaj7/G, F/G, D6^{VII}, A5, Bm7sus4, Bm7^{VII}, Bm9, Amaj7, A6^{VII}, A⁶, Bm7^{VII}^{type2}, A, A6^{VI}, Bm7/A^{type2}, A^{type2}

Intro

Moderate Rock ♩ = 116

Intro musical notation with guitar parts and tablature. Chords: E6, Dmaj7, D6, C#m7, C#m7^{open}, F#m9, Dmaj7^{type2}, C#m7^{type2}, E6, D6, E6, D6.

* Gtr. 2, ** Gtr. 1, * Acous. piano arr. for gtr., ** Sitar arr. For gtr.

Verse

Verse musical notation with guitar parts and lyrics. Chords: A6, D/A, Bm7/A.

1. Five names _ that I can hard-ly stand to hear, _ in - clud - ing yours and mine _ and one more _

Fill 1 musical notation and tablature. Chords: Gtr. 4 (clean), 8va, 3, 3, mp, P.M., 14, 15, 12, 14, 12, 12, 14, 11.

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[illegible]

Gtr. 2: w/ Rhy. Fig. 2, 2 times

D5 Dmaj7^{VI} C#5 F#5 F#m7 E6^{VI} D5 Dmaj7 C#5 F#5 F#m7 E6

Rhy. Fig. 2 End Rhy. Fig. 2

Gtr. 2

go - in' in - sane — and I'm laugh-in' at the fro - zen — rain. — Well I'm

Gtr. 3

7 5 9 11 9 11 9 11

Gtr. 4

9 10 9 10 10 9 9 10 9 10

Gtr. 2

so a - lone, — hon - ey when they gon - na send me home? —

Chorus

Gtr. 3 tacet

C C6 C Am D C D C A C Fmaj7 D F A Fmaj7/G F/G

(2) (2) (2) (2) (3) (2) (2) (2) (3) (2) (2) (2) (3) (2)

3fr 1fr 3fr 1fr 2fr 1fr 3fr 2fr

Rhy. Fig. 3

Bad sneak-ers and a Pi - na - co - la-da, my friend, stomp-in' on the av - e - nue by Ra - di - o Cit - y with a

Gtr. 4

C C6 C Am D C D C A C E6 D6 E6 D6^{VII}

(2) (2) (2) (2) (3) (2)
3fr 1fr 3fr 1fr 2fr 1fr

End Rhy. Fig. 3

Gr. 1 tran - sis - tor and a large sum of mon-ey to spend. **Riff A** **End Riff A**

Gr. 4 **Riff A1** **End Riff A1**

Verse

Gr. 2: w/ Rhy. Fig. 1, 2 times

Pre-Chorus

Fill 2

Gr. 3

Fill 3

Gr. 3

Chorus

Gtr. 2: w/ Rhy. Fig. 3

C C6 C Am7 Fmaj7 F

Bad sneak - ers and a Pi - na - co - la - da my friend, stom - pin' on the av - e - nue by

Gtr. 4: w/ Fill 4, 1st time

Gtr. 4: w/ Fill 5, 2nd time

To Coda

Fmaj7/G F/G C C6 C Am

Ra - di - o Cit - y with a tran - sis - tor and a large sum of mon - ey to spend.

Guitar Solo (Walter Becker)

Gtr. 1 tacet

Gtr. 1: w/ Riff A

E6 D6 E6 D6^{VII} A5 A6 A5 A6 A5 A6

Gtr. 2

Gtr. 5 (dist.)

5 7 9 7 5 3 5 3 6 4 6 4

full 9 (9) X 9 11 10 12 10 12

Gtr. 4

6 7 6 7 4 6 6 4 4 4 4

Gtr. 4

X X 9 11 X X 9 11 X X 9 11 X X 9 11

B Bm7 F# Bm7 B Bm7^{VII} Bm7sus4 Bm7^{VII} B Bm7^{VII} Bm9 Bm7^{VII}

5 2fr 6 2fr 6 7fr 6 7fr

full 12 12 10 10 11 11 10 12 9 10 12 12 10 12 9 10

X X 11 12 X X 11 12 X X 11 12 X X 11 12 X X 11 12 X X 11 12

Fill 4

Gtr. 4

TAB

7 5 3 5

Fill 5

Gtr. 4

TAB

7 5 5 3 3 5 3 5

A6^{VII} A₉⁶ B_{7fr}⁶ Bm7^{VII} C#_{9fr}¹ B_{12fr}² F#_{7fr}² Bm7^{VII}_{type2}

full full 1 1/2 full 17 16 17 16 17 14

P.M.

9 11 9 9 11 9 11 9 11 12 12 9 9 11 9 11 12 12 9 11 9 11 12 12

Pre-Chorus

Gtr. 4 tacet

Gtr. 2: w/ Rhy. Fig. 2,

3 times

B ^{vii}Bm7 type2 ⑥ 7fr

A A ^vA6 ^vA A ^vA6 ^vAA6 ^vD5 Dmaj7 ^vC#5

⑤ open

loco

You know (Go'n' in - in -

full full

12 14 11 9 11 12 10 11 12 10 11 12 10 11 12 12 12 12 12 (12) 11 9 11 9 7 7 9 5

P.M. P.M. P.M.

9 11 11 12 12 12 9 11 11 12 12 12 9 11 11 9 11 11 9 11 11 11 11 11

Gtr. 5 tacet

F#5 F#m7 E6 D5 Dmaj7 C#5 F#5 F#m7 E6

sane. ____
sane.)

Yes I'm laugh - in' at the fro - zen rain _____ and I'm _____

D5 Dmaj7 C#5 F#5 F#m7 E6 Dmaj7^V A C#m7^{IV} G#

① 5fr ① 4fr

Gtr. 2

so a - lone (So a lone.) hon - ey when they gon - na send me home?

D.S. al Coda

Bm7

E7sus4

Gtr. 3

7 9 7 9 11 9 11 9 7

\oplus *Coda*

Gtr. 4: w/ Riff A1

E6 D6 E6 D6^{VII}

Gtr. 2

Gtr. 1

full

4 0 2 5 3 2 0

Outro

Gtrs. 1 & 4 tacet

A6

D/A

Bm7/A

* Gtr. 3

2 4

2 4 3

2 4 2 2 4 2 3

* Two gtrs. arr. for one

Gr. 3

Bm7/A^{type2} A^{type2} F#^{type2} A^{type2}

2 10fr 2 7fr 2 10fr

Black Friday

Words and Music by Walter Becker and Donald Fagen

Intro

Moderate Shuffle ♩ = 128 (♩ ♩ ♩)

N.C.(E)

Riff A

Gtr. 1 (dist.)

End Riff A

(kybd.) 5

fade in

mf

P.M. — — —

P.M. — — —

P.M. — — —

P.M. — — —

TAB

0 0 4 5 0 0 4 2 0 0 4 5 0 0

2 (0 1) 0

* Key signature denotes E Mixolydian.

Verse

Gtr. 1: w/ Riff A, 7 times

Gtr. 2: w/ Fill 1, 2nd time

N.C.(E)

Gtr. 1: w/ Riff A

1. When Black Fri - day comes — I I

2. Black Fri - day comes — I fly

3. See Additional Lyrics

stand down by the door — and catch the grey men when they dive from the four - teenth

down to my swell brook. — Gon - na strike all the big red words from my lit - tle black

Gtr. 2: w/ Fill 2, 2nd time

Gtr. 2: w/ Fill 3, 3rd time

floor. — When Black Fri - day comes — I col -

book. — Gon - na do just what I please, — gon - na

lect ev - 'ry - thing I'm owed — and be - fore my friends find out, I'll be on the road..

wear no socks and shoes, — with noth - ing to do but feed — all the kan - ga - roos..

Fill 1

Gtr. 2

**

P.M. — — —

P.M. — — —

TAB

(0) 2 (0 1) 0

0 0 4 5 0 0

** Vib. achieved by depressing string above nut.

Fill 2

Gtr. 2

play 8 times

3

1/2

TAB

2 2 2 2 2 2 2 2 3 2 0 2 7 7 (7) 7

Fill 3

Gtr. 3

play 5 times

5

full

full

1/4

TAB

5 5 5 (5) 3 0 3 5 4 2 (0) 7 7 (7) 7 7 (7) 14 12 12 15 12 14 12 14 12 14 12 14 14 (14)

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Chorus

* N.C.(A) (Em/G)

(F#7)

(Em/G) (D#m7)

When Black — Fri — day falls, — you know it's got to be. —
When Black — Fri — day comes — I'll be on — that heel,

Gtr. 1

P.M. — — P.M. — — P.M. — — P.M. — —

0 0 4 5 0 0 4 2 0 0 4 5 0 0 4 5 3 2 3 6

* Chord symbols represent overall tonality.

To Coda

Gtr. 1: w/ Riff A, 2 times
N.C.(E)

(Dmaj7) (B)

Don't let it fall on me. —
you know I will. —

Gtr. 2 (dist.)

f full let ring let ring — —

(6) 5 7 4 6 4 5 5 7 7 2 0 2 0 2 0 2 0 2 0 3

2.

Guitar Solo (Walter Becker)

Gtr. 1: w/ Riff A, 6 times
N.C.(E)

2. When — —

Gtr. 2

let ring — — *full* *full* *full* *full*

2 0 0 3 0 2 0 1 0 2 0 2 2 0 2 0 2 0 0 4 2 5 2 (3) 2 3 2 4 4 2 5 2

5 2 5 2 5 4 2 3 0 5 7 5 7 5 7 9 9 9 7 8 (8) 9 9 10 10 8 10 (10) 8 10 (10) 8 (8)

Musical notation system 1. Treble clef, key signature of two sharps (F# and C#). The staff contains a melodic line with triplets and a bass line with fret numbers. The bass line includes a wavy line indicating a tremolo effect. The fret numbers in the bass line are: (8) 9 7 9 7 9 7 9 7 | 9 7 9 7 9 7 9 7 5 7 | (7) 9 8 9 10 11 | 10 11 12 12 12 15 12 14 1/2 (14).

Musical notation system 2. Treble clef, key signature of two sharps. The staff contains a melodic line with triplets and a bass line with fret numbers. The bass line includes a wavy line indicating a tremolo effect. The fret numbers in the bass line are: (14) 15 full 12 14 14 1/2 14 | 16 14 16 17 14 14 17 14 17 | 16 16 16 12 (9) 14 12 12 14. Chord symbols above the staff: (A), (Em/G), (F#7), (Em/G), (D#m7).

Musical notation system 3. Treble clef, key signature of two sharps. The staff contains a melodic line with a quintuplet and a bass line with fret numbers. The bass line includes a wavy line indicating a tremolo effect. The fret numbers in the bass line are: (10) 10 7 9 10 7 9 10 | 7 9 10 7 9 (9) | 14 full 14 12 12 1/2 13 (13) (13) 9 7 7 7 9. Chord symbols above the staff: (Dmaj7), (B). Text above the staff: Gtr. 1: w/ Riff A, 2 times (E).

Musical notation system 4. Treble clef, key signature of two sharps. The staff contains a melodic line with a wavy line indicating a tremolo effect and a bass line with fret numbers. The fret numbers in the bass line are: 9 7 5 7 | 5 full 7 7 5 7 (7) 10 8 9 7 | 9 9 8 10 full (10). Text above the staff: D.S. al Coda, 3. When.

⊕ Coda

Outro

Gtr. 1: w/ Riff A, till end
N.C.(E)

Musical notation system 5. Treble clef, key signature of two sharps. The staff contains a melodic line with a wavy line indicating a tremolo effect and a bass line with fret numbers. The fret numbers in the bass line are: 14 1/4 (14) 12 | 14 1/4 (14) 12 | 14 1/4 (14) 12 | 14 1/4 (14) 12 | 14 1/4 (14) 12 14 1/2 (14) 1/2. Text above the staff: Whoa! _____

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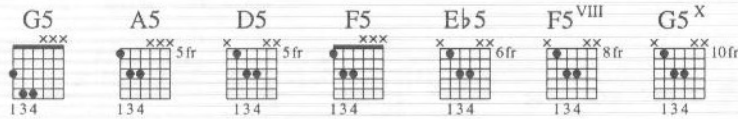
The ending of the piece is written on two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It features a melodic line with various ornaments, including wavy lines and grace notes, and is marked with a '3' indicating a triplet. The bottom staff is a single-line bass line with fingerings (7, 5, 7, 5, 7, 5, 8, 5, 7, 8, 5, 7, 8, 5, 7, 10, 8, 9, 10, (10)) and dynamic markings ('1/2' and 'full'). The piece concludes with a 'Fade Out' instruction.

Additional Lyrics

3. When Black Friday comes I'm gonna dig myself a hole.
Gonna lay down in it till I satisfy my soul.
Gonna let the world pass by me,
No archbishop gonna sanctify me,
And if he don't come across, I'm gonna let it roll.
When Black Friday comes I'm gonna stake my claim.
I guess I'll change my name.

Bodhisattva

Words and Music by Walter Becker and Donald Fagen



Intro

Fast Rock ♩ = 220 (♩ = ♩⁵)

1., 2., 3. 4.

Gtr. 1: w/ Rhy. Fig. 1

G5 F5

Gtr. 1 (dist.)

(drums)

mf

Gtr. 3 (dist.)

*Gtr. 2 (dist.) *divisi*

TAB

7/4 9/5

*Gtr. 2 to right of slash in TAB.

1. 2.

Gtr. 1: w/ Rhy. Fig. 1, 4 times

G5 F5 G5 F5

Gtr. 4 (dist.)

f

full

full

10 12 12 (12) 10 12 10 14 12 14 12 10

Gtr. 3

1/2

1/2

1/2

1/2

9 (9) 7 9 7 10 9 7 (7) 7 9 9 (9) 7 9 7 10 9 10 9 7

Gtr. 2

full

full

full

full

5 (5) 4 5 4 7 5 3 4 5 (9) 4 5 5 (5) 4 5 4 7 5 7 5 3

1. 2.

Gtr. 1: w/ Rhy. Fig. 1, 5 times

G5 F5 G5 F5 G5 F5 G5 F5 G5 F5 G5 F5

Gtrs. 2, 3 & 4 tacet

G5

Gtr. 1 tacet

N.C.(G5)

Gtr. 1

Gtr. 5 (dist.)

f w/ slapback echo

Verse

Gtr. 1: w/ Fill 2, 4th time

1., 3. Bo-dhi - satt - va,

2., 4. satt - va,

Rhy. Fig. 2

would you take me by the hand? -
I'm gon-na sell my house in town. -

Bo-dhi -

Bo-dhi -

Fill 2

Gtr. 1

Gr. 1: w/ Fill 3, 4th time

C G Eb maj7

satt - va, would you take me by the hand? Can you show me the
satt - va, I'm gon-na sell my house in town. And I'll be there to

To Coda (4th time)

A7#5 Dm7 F6 Eb maj7 F6

shine of your Ja - pan, the spar - kle of your Chi - na? Can you show me, Bo - dhi -
shine in your Ja - pan, to spar - kle in your Chi - na. Yes, I'll be there, Bo - dhi -

G G

satt - va, Bo - dhi - satt - va?
satt - va, Bo - dhi - satt - va.

End Rhy. Fig. 2

Guitar Solo (Denny Dias)
Gr. 5: w/ Rhy. Fig. 2
G

Gr. 2

Fill 3
Gr. 1

T
A
B

C G Ebmaj7

A7#5 Dm7 F6 Ebmaj7 F6

G Gtr. 5: w/ Rhy. Fig. 2, 1st 2 meas. only Gtr. 5: w/ Rhy. Fig. 2, 1st 8 meas. only

C G

Eb 5 A5 D5 F5 Eb5 F5^{VIII}

G5^x F 1fr

Gtr. 5: w/ Rhy. Fig. 2
 Gtr. 1: w/ Rhy. Fig. 1, 4 times
 G

Gtrs. 1 & 5: w/ Rhy. Fig. 2, last 12 meas.

W/ bar

G Ebmaj7 A7#5

-4 1/2 -2 -2 -1 -1/2

-4 1/2 -2 -2 -1 -1/2

-4 1/2

Dm7 F6 Ebmaj7 F6 G

Gtrs. 1 & 5: w/ Rhy. Fig. 2, 1st 2 meas. only

Gtr. 2 tacet

G (synth.)

*Synth. and gtr. trade off every 2 meas. (next 16 meas.)

Gtr. 5
 Gtr. 1: w/ Fill 1

** sim.

**Slide with 1st finger.

Fill 1
 Gtr. 1

TAB

Gtr. 1: w/ Fill 1

sim.

*Barre and slide with 1st finger.

Gtr. 1: w/ Fill 1

8va

loco

E♭5

(cont. in slash)

Gtr. 5

E♭5

A5

D5

F5

E♭5

F5^{VIII}

Gtr. 1: w/ Rhy. Fig. 1
2 times

G5

F5

2.

G5

F5

Gtr. 1: w/ Rhy. Fig. 1, 4 times

G5

F5

G5

F5

G5

F5

G5

F5

1.

G5

F5

Gtr. 3

w/ bar

1/2

1/2

1/2

1/2

Gtr. 2

full

full

w/ bar

1/2

1/2

1/2

1/2

2.

Gtr. 4 G5 F5

Gtr. 1: w/ Rhy. Fig. 1, 4 times

1. G5 F5

2. G5 F5

full

10 12

12

12 (12) 10 12 10 14

12 14 12 10 (10) (10) (10) (10) (10) 10 12

(10) (10) (10) 10 12 14

-1/2 -1/2 -1/2 -1/2 -1/2 -1/2

Gtr. 3

1/2

7 9

9

9 (9) 7 9 7 10

9 10 9 7 (7) (7) (7) (7) (7) 7 9

(7) (7) (7) 7 9 10

-1/2 -1/2 -1/2 -1/2 -1/2 -1/2

Gtr. 2

full

4 5

5

5 (5) 4 5 4 7

5 7 5 3 (3) (3) (3) (3) (3) 4 5

(3) (3) (3) 4 5 7

-1/2 -1/2 -1/2 -1/2 -1/2 -1/2

Gtr. 1: w/ Rhy. Fig. 1, 5 times

G5 F5 G5 F5 G5 F5 G5 F5 G5 G5

Gtrs. 2, 3 & 4 tacet

D.S. al Coda (take repeat)

Gtr. 1

3. Bo-dhi -

Gtr. 5

grad. bend 1/2

12 14 12 13 12 13 15 12 15 13 14 15 13 12 14 3 (3)

9 10 12 10 12 10 12 13 12 10 10 12 10 12 10

5 7 5 6 5 6 8 5 8 6 7 8 6 5 7 (7)

The first system of the musical score for 'The Rose Tree' is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto' and the time signature is '3/4'. The first measure is labeled 'Bb maj7' and contains a half note Bb, a quarter note D, and a quarter note F#. The second measure is labeled 'Eb maj7' and contains a half note Eb, a quarter note G, and a quarter note Bb. The third measure is labeled 'A7#5' and contains a half note A, a quarter note C#, and a quarter note E. The fourth measure is labeled 'Dm7' and contains a half note D, a quarter note F, and a quarter note Ab. The system concludes with a double bar line.

Bbmaj7 Ebmaj7 A7#5 Dm7

(6) 8 8 8 0 8 | 8 8 8 8 8 8 | 8 8 8 8 8 8 | 8 8 8 8 8 8

7 7 7 7 7 6 | 6 6 6 6 6 6 | 5 5 5 5 5 7

Dm7

1. B♭maj7

2. B♭maj7

E♭5

Gtr. 1 //

7 10 8 7 10 8 7 10 8 7 10 8 7 10 8 7 10 8 0 0 (5 7) 5

Free Time
G5

F5

8va

loco

tr

(5)

15 16 18 16 15 18 16 15 17 15 14 12 10 9 7 8 8

Words and Music by Walter Becker and Donald Fagen

Words and Music by Walter Becker and Donald Fagen

Moderately ♩ = 95 *sf* *ff* *ff* *ff*

N.C.(A7)

Gtr. 2 (elec.)

2

mp
w/ slight dist.

8va

TAB

						17	17	17	17
						14	16	14	15
						17	17	17	17

*Key signature denotes A Mixolydian.

* * Played behind the beat

§ Verse

Gtr. 1:w/ Rhy. Fill 1, 2nd time

Gtr. 2: w/ Fill 1, 2nd time

Ch. 2: w/ Phil 1, 2nd time

A6 A9 A6 A9

1. Some turn-out, a hun - dred grand. _ Get with it, we'll shake his hand. _
2. Hush broth-er, we cross the square. _ Act nat-'ral, like you don't care. _

8va

Rhy. Fill 1

Gtr. 1 *8va loco*

TAB

17	5	7	5	7	X
19	5	7	4	6	X
18	4	6	5	7	X
17	5	7	5	7	X

Fill 1

Gtr. 2 8va

grad. bend

1/4

1/2

TAB

17

10

10

10

17

10

8

10

12

8

10

8

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Grtr. 2: w/ Fill 2, 2nd time

C D C D Em D/C C/D G D/G C/D D Em D/G C/D

Don't both-er to un-der-stand. _ Don't ques-tion the lit-tle man. _
Turn slow-ly and comb your hair. _ Don't trou-ble the mid-night air. _

loco

3 6/7 5 7 8 6/7 6/7 5 3/4 7 4 5 6/7 5 7 8 6/7 7 5 5 7

10 10 10 10
8 8 8 8
9 9 9 9

To Coda ⊕

Grtr. 1: w/ Rhy. Fill 2, 2nd time
A9

D C/D D Em/D D/E E6 A A6 A9 A6

Be part of the broth-er-hood. _ Yes, it's chain light-ning, it feels so good. _
We're stand-ing just where he stood. _ It was chain light-ning, it feels so good. _

5 6/7 5 7 8 6/7 7 5 3 5 0 5/7 5 7 8 7 6 6/7 5 4 2 2
6/7 5 7 6/7 7 6 4 6 5/7 5 7 8 7 6 6/7 5 4 5 0 3/4 2 2

f

9

Fill 2
Grtr. 2

14 13 15 15 (15) 15 13 12 14 12 7 (7) 5 7 5 4 4 4 (4) 2

full 1/2 full full 1/2

Guitar Solo (Rick Derringer)

A9 A6

A9

A6

A9 A6

A9

Gtr. 2

rake →

Gtr. 1

Gtr. 3 (clean)

C D C D Em D/C C/D G D/G C/D D Em

even

rake →

D/G C/D D C/D D Em/D D/E E6 A A6 A9 A6

even

3 4 3 4 5 4 5 2 5 2 (0 2) 0 2 3 4 5 (2 4) 2 4 5 6 7 5 6 5 5 5 7 1/2 5 7 5 5 7 1/2 5 7 5

6/7 7 5 5 7 8 6/7 7 5 3 5 5/7 5 7 8 6/7 4/6 5/7 4 6 7 8

4 5 7 6

Gtr. 3 tacet A9 A6 A9 A6 A9 A6

w/ slide steady gliss.

5 6 7 10 11 12 13 10 10 10 10 13 17 0 10 11 13 14 10 12 14 10 12 10 12 12 14

7 6 6/7 5/6 6/7 0 3 4 2 4 6 2 5/7 4/6 5/7 5 7 8 7 6 7 5 7 6 4 5 0 3 4 2 2 4/6 7 6 5 4 6 7 8

6

Deacon Blues

Words and Music by Walter Becker and Donald Fagen

Chord diagrams for various chords and scales:

- Cmaj7, Bm7#5, Bbmaj7, Am7#5, Dmaj7, C#m7#5, Ebmaj7, E7#9, G6, F6
- G/A, D9, Fadd9, E7b9, Am7, Bb13, E7, B7, Bm7b5, E7 type2, E7 type3
- E7#9 open, A9, Gm7, C9, Fmaj7, Em7#5, F/G, Em7 VII, Dm7, Cmaj7 III, Bbmaj7 I
- F#7b5, Bb6, A13, D7#9, G13, B7#9, Em7, Fmaj7 III, F#7#9 III, Gmaj7, B7#5(b9)

Intro
Moderately ♩ = 116

Intro musical notation:

- Gtr. 2 (acous.) mf
- Gtr. 1 (elec.) mf w/ clean tone
- TAB: 8 8 6 6 10 10 8 8 6 8 7

Verse

Verse musical notation:

- G6 Rhy. Fig. 1, F6, G/A, F6, Gtr. 1: w/ Rhy. Fill 1, 2nd time G6
- 1. This is the day of the ex - pand - ing man. That shape is my
- 2. My back to the wall a vic-tim of laugh - ing chance. This is for
- TAB: 3 5 2 4, 1 2, 3 5 2 4, 5 4

Rhy. Fill 1

Gtr. 1

Rhy. Fill 1 musical notation:

TAB: 3 5 2 4, 5 7 5 7 5 5 5 5 5 3 6 5 3 5 3 5 3

F6 G/A D9 Fadd9 E7b9

shade, there where I used to stand.
me the es-sence of true ro-mance.

It seems like — on - ly yes - ter - day.
Shar-ing the — things we know and love.

p
let ring — — — — —

3 2 10-12 10 10-12 7 6 7

Am7 Bb13 E7 B7

I gazed through the glass — at ram - bles, — wild gam - bles, — that's
with those of my kind, — li - ba - tions, — sen - sa - tions, — that

mf

3 6 6 6 6 6 7 5 7 5 7 8 7

Bm7b5 E7 type2 E7 type3 E7#9 open G6

End Rhy. Fig. 1

Gtr. 1: w/ Rhy. Fill 4, 3rd time

F6 G/A F6

all in the past.
stag-ger the mind.

You call me a fool, you say it's a cra - zy scheme.
I crawl like a vi - per through these sub - ur - ban streets,
3. This is the night of the ex - pand - ing man.

3 2 5 2-4

Rhy. Fill 4

Gtr. 1

mf

TAB

5-7 5-7 10 12 X X X X X 8 10

Grtr. 1: w/ Rhy. Fill 2, 2nd time

G6

F6

G/A

A9

This one's for real I al-read-y bought the dream.
 make love to these wom-en, lan-guid and bit-ter sweet.
 I take one last drag as I ap-proach the stand.

let ring - - - -

mp

Fadd9

E7b9

Am7

Grtr. 1: w/ Rhy. Fill 5, 3rd time

Gm7

C9

So use-less to ask me why -
 I'll rise when the sun goes down, -
 I cried when I wrote this song, -

throw a kiss and say "good-bye." -
 cov-er ev-'ry game in town. -
 sue me if I play too long. -

let ring - - - -

6 10 6 10 10 7

Rhy. Fill 2

Grtr. 1

8 2 3

mp

let ring - - - -

6 10 6 10 10 9

5 7 5 5 7 5

8 10 8 8 10 8 5 8 10 12 10 11 12 12 13 15 11 12 12 13 15

mf

Rhy. Fill 5

Grtr. 1

let ring - - - -

6 10 6 10 8 10 5 8 8 X 8 8 10 5 7 5 7 7 7 12 12 12 13 15 15 12 13

(5)

let ring - -

Chorus
 Gtr. 1: w/ Rhy. Fill 3, 2nd time
 Gtr. 1: w/ Rhy. Fill 6, 3rd time
 Am7
 Rhy. Fig. 2

Fmaj7 Em7#5 D9 F/G

I'll make it this time,
 A world of my own,
 This brother is free.

I'm ready to cross that fine line.
 I'll make it my home, sweet home.
 I'll be what I want to be. I'll

Learn to work the

Em7 VII Dm7 Cmaj7 III Bbmaj7 I Am7 G6

sax - o - phone. (I'll,) I'll play just what I feel. Drink Scotch whis-key all night long (Ah.)

Rhy. Fill 3
 Gtr. 1

let ring -

Rhy. Fill 6
 Gtr. 1

let ring -

Gr. 2: w/ Rhy. Fig. 2, simile
Gr. 1: w/ Rhy. Fill 7, 3rd time

F#7b5 Fmaj7 Em7#5 Fadd9 Am7 Em7 Dm7

End Rhy. Fig. 2

and die — be - hind — the wheel. They got a name for the win - ners in the world, — I want a name. (I, —)

let ring — — — — —

3 1
2 2

7 8 7 8
9

Cmaj7 Bbmaj7 Am7 G6 F#7b5 Fmaj7 Em7#5 Fadd9 To Coda

— when I lose. — They call Al - a - bama the Crim - son Tide, — call — me Dea - con Blues. —

(Ah. —)

7 9 10 8 8 7 9 10 8 6 5

Am7 Em7 Dmaj7 C#m7#5 Cmaj7 Bm7#5 Ebmaj7 E7#9

Gr. 2 Gr. 1: w/ Fill 1, 2nd time

(Dea - con Blues. —)

mp

8 5 5 7 7 6 6 8 8

Fill 1
Gr. 1

TAB

7 9 9 7 9

Rhy. Fill 7
Gr. 1

TAB

8 5 5 X 3 3 5 X 5 7 7 5 5 5

2.

Dmaj7 C#m7#5 Cmaj7 Bm7#5 Bb6 Bm7#5 Cmaj7 Em7^{VII}

10 11 11 10 9 8 9 8 7 6 8 5 7 6 8 10 10 8 10 8

Sax Solo

A13 D7#9 G13 B7#9

Gtr. 2

*Gtr. 3

7 8 10 7 9 9 7 7 8 8 7 8 6 5 8 9 7 7 9 8 9 7 10

Gtr. 1

mp

8 10 8 10 10 8 10 8

* Tenor sax arr. for gtr.

Em7 A9 Fmaj7^{III} F#7#9^{III} Gmaj7 B7#5(b9)

12 15 12 15 14 12 14 13 14 12 10 12 12 14 12 13 12 14 12 12 13 12 15 12 15 7 8 6 7 5 5 6 7 5 5 10 10 9 10 8 7 7 8 8 8

Cmaj7 Em7 A13 D7#9

f rake - - - - -

12 12 12 12 11 10 13 10 11 15 15 8 8

G13 B7#9 Em7 A9

let ring - - - - -

6 8 6 7 5 5 7 9 7 7 7 9 8 8 7 7 8 7

Gtr. I tacet

Fmaj7^{III} F#7#9 Gmaj7 B+7b9 Cmaj7 Bm7#5 Bbmaj7 Am7#5 Dmaj7 C#m7#5

mp *mf* rake - - - - -

(7) 10 10 7 7 9 10 8 7 9 8 9 7 8 8 8 10 10 7 7 7 9 7 7

Cmaj7 Bm7#5 Ebmaj7 E7#9

rake - - - -

f

8va

10 7 7 7 9 9 7 9 7 18 13 18 18 15 15 17 17 15 15 17 17 15 15 17 17 15

8 8 9 8 7 7 3 6 3 6 6 6 6 7 8

⊕ Coda

Am7 Em7 Dmaj7 C#m7#5 Cmaj7 Bm7#5 Am7 E7#9

Gtr. 2

(Dea - con Blues. -)

Gtr. 1

1/4

8 5 7-9 9-7 6-8 6-8 6-8 6-8

Outro

Gtr. 2: w/ Rhy. Fig. 1, simile, till fade

Gtr. 1 G6 F6 G/A F6 G6

Gtr. 4 (elec.)

mp
P.M. throughout
w/ clean tone

Riff A

3-5 2-4 1 3 2 3-5 2-4 5 5 5 7 8 7 8 8 5 7 8 7 5 5 5 7 5 5 5 7 5 7 8 5 5 5 5 7 8 7

F6 G/A D9 Fadd9 E7b9

10/12 10/12 10/12 10/12(12) 5/6

8 7 5 7 8 7 7 7 5 5 7 9 9 7 5 5 7 7 7 7 7 X X X

Gtr. 3 Am7 Bb13 E7 B7 Bm7b5 E7

7 9 9 9 7 7 7 9 9 9

Gtr. 1 *8va* -----

13/15 15 13/15 15 (15) 7
13/15 15 13/15 15 (15) 9

Gtr. 4

7 7 7 7 8 5 7 7 7 7 7 8 8 8 8 8 7 7 6 6

G6 F6 G/A F6

(9) 9 7 9 8 8 7 8 10 8 8 9

loco

3 5 2 4 13 16 14

End Riff A mp

7 7 6 9 5 5 5 7 8 7 8 8 5 7 8 7 5 5 5 7 5 5 7 8 7 10 9 7 5

Gtr. 4: w/ Riff A, simile G6 F6 G/A D9 Fadd9 E7b9 Am7

Begin Fade

10 7 9 10 7 9 10 9 7 9 7 7 10 10 7 9 8 7 8 7 7 8 10

Gtr. 1

10 5 6 5 7 9 7

Bb13 E7 B7

15 9 8 11 8 10 7 10 7 10 11 9 8 10 8 10 10 8 10 8 9 8 7 6 9 8 7

8va loco

13 15 13 15 13 12 14 (14) 12 8 7 6

Bm7b5 E7 G6 Gtr. 3 tacet F6

9 10 7 9 10 8 9 6 7 10 7 8 10 11 10 8 10 9 7 8 7 10 8 8

Gtr. 1

8 7 3 5 2 4 3 5 2 4

Gtr. 4

5 5 5 7 8 7 8 8 5 7 8 7

G/A F6 Gtr. 4: w/ Riff A, simile, till fade G6 F6 G/A D9 Fade Out

3 5 2 4 3 2 5 7 9 5 9 8 7 5

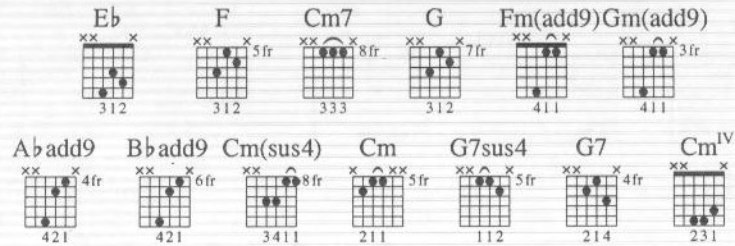
5 5 5 7 5 5 8 8 7 5 (5)

Gtr. 4

5 5 5 7 5 5 8 8 7 5 (5)

Don't Take Me Alive

Words and Music by Walter Becker and Donald Fagen



Intro

Moderate Rock ♩ = 120

G7#9

Eb F Cm7

Gtr. 1 (dist.) Larry Carlton

* Gtrs. 2 & 3
(clean)

Let ring

fbk. — — — — —

grad. bend
1/2 full

10 10 (10) 8 11 10

pitch: D *Gtr. 3 Elec. piano arr. for gtr.

Rhy. Fig. 1

F Eb

F

G

F G Fm(add9)

full full full full

11 10 (10) 8 10 8 (8) (8) 10 8 10 8 11 8 10 10 (10) 10 (10) 8 11

hold bend — — — —

Gm(add9)

Ab add9

Bb add9

End Rhy. Fig. 1

Cm(sus4)

Eb F Cm7

hold bend — — — —

full full full full

11 11 10 (10) 11 10 10 (10) 11 11 8 8 (8) 8 10 8 (8) 10 8 10 8 8 8 13

let ring — — — —

full

F Eb

F

G

F

G

Fm(add9)

Staff 1: Notes with accidentals (F, Eb, F, G, F, G, Fm(add9)).
 Tablature: (13) 13 13 13 13 13 full 13 13 13 full 11 13 13 full 13 11 full 11 full 11 full 11 full 10 (10) 8 10 8

Gm(add9)

Abadd9

Bbadd9

8va

Staff 2: Notes with accidentals (Gm(add9), Abadd9, Bbadd9, 8va).
 Tablature: 10 10 12 10 8 10 12 10 12 12 11 12 11 13 11 12 13 15 15 13 15 13 15 13 15 18

Gtr. 2 tacet
Cm(sus4)

Cm

G

C

F

G7sus4

C

Eb

F

Cm^{IV}

Staff 3: Notes with accidentals (G, C, F, G7sus4, C, Eb, F, Cm^{IV}).
 Tablature: 4 5fr 3 5fr 2 6fr 3 5fr

1. A-gents of the

Staff 4: Notes with accidentals (8va, loco, full, hold bend).
 Tablature: 10 full 17 15 15 1/2 (15) 1/2 (15) 13 full hold bend 13 13 (13) 10 11 12 0 12 10 (10) (10)

Verse

Gtr. 1: w/ Fill 1, 2nd time
N.C.(Cm7)

(Gm7)

Gtr. 3: w/ Fill 2, 2nd time
Fm7

lyrics: law, - e-vil crowd, luck-less pe - des-tri-an, the lies and the laugh-ter? I know you're out there with a e-vil crowd, I hear my in-sides, the

Staff 5: Notes with accidentals (N.C.(Cm7), (Gm7), Fm7).
 Tablature: 10 8 10 10 (10) 5 3 5 1 3

Fill 1
Gtr. 1

Staff 6: Notes with accidentals (Fill 1).
 Tablature: (10) 10 8 10 10

Fill 2
Gtr. 3

Staff 7: Notes with accidentals (Fill 2).
 Tablature: 3 1 3 1 3

Gtr. 1: w/ Fill 5, 3rd time

F G Fm(add9) Gm(add9) Ab add9

I don't want to shoot no one. Well I crossed my old man back in Or -

f

let ring - - - - - let ring - - - - - let ring - - - - -

(4) 11 8 6 6 8 8 8 6 8 8 8 10 10 12

5 7 7 9 9 9 7 9 9 10 10 12

Gtr. 1: w/ Fill 4, 2nd time
Gtr. 1: w/ Fill 6, 3rd time

Bb add9 Cm(sus4) Eb F Cm7 F Cm7

- e-gon, don't take me a-live. Got a case of dy-na-mite.

let ring - - - - - let ring - - - - - hold bend - - - - - full full full

(8) 9 10 11 10 11 (11) 11 (11) 10 (10) 8 (8)

Gtr. 1: w/ Fill 5, 3rd time

F G F G Fm(add9) Gm(add9) Ab add9

I could hold out here all night. Yes I crossed my old man back in Or -

let ring - - - - - let ring - - - - - let ring - - - - -

11 8 6 6 8 8 8 6 8 8 10 10 12

7 7 9 9 9 7 9 8 10 10 12

Fill 4
Gtr. 1

full

TAB

11 11 10 11 10 11 10 8 (8)

Fill 5
Gtr. 1

TAB

11 8 6 7

Fill 6
Gtr. 1

8va

full

TAB

15 15 14 13 11 13 13 (13)

Bbadd9

To Coda

N.C.(Cm(sus4))

1.

e - gon don't take me a - live.

let ring - - - - - let ring - - - - -

full

full

full

2. Can you hear the

2.

N.C.(Cm(sus4))

grad. release

Interlude

N.C.

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4 (clean)

mf w/ chorus

mf

p

Gtr. 3

let ring - - - - -

(8)
(8)
(10)

11 10 13
12 10 14

15 12 13
16 12 14

11 10 13
12 10 14

15 12 13
16 12 14

(cont. in slash)

Gtr. 4

(8)

Gtrs. 2 & 4 tacet

C/F

D/G

E \flat /A \flat

E \flat

F

Cm7

Gtr. 3

Gtr. 1

f full

6 (6) 0

7 (7)

10 8 10 (10) 8

4 4 4 6 8

5 5 5 7 8

D.S. al Coda

\oplus *Coda*

Cont.

Fm(add9) Gm(add9) Ab add9 Bb add9 Fm(add9) Gm(add9) Ab add9 Bb add9

Gtr. 3

Gtr. 1

Don't take me a - live. _

let ring - - - let ring - - - let ring - - - let ring - - - let ring - - - let ring - - - let ring - - -

rit.

(8) 8 10 10 12 8 9 8 10 11 10 8 8 10 10 12 9 8

Freely

Cm(sus4)

8va ----- loco

3 3 3

3 3

full full full

(10) 10 11 13 10 11 13 10 11 13 11

12 10 12 10 10 12

10 12 13 10 12 10 11 12

11 13 13 (13) (13) (13)

Gaucho

Words and Music by Walter Becker, Donald Fagen and Keith Jarrett

Chord diagrams for various chords and scales, including F, F#sus4, F5, Bbmaj7, Am7, Gm7, C7, Bb, F5 type2, D5, C, F type2, Bb/F, Am11, CIII, Gm, Dm7, Dm11, F/Bb, C/Bb, Bb/C, BbVI, FV, Fadd9/A, Gm7 type2, Am7V, Dm, CV, BbVI type2, F/A, FI, G, Eb9, Ab, Fmaj7, Fmaj7VIII, Ab/Bb, Ab/Bb type2, Dm7 type2, Fmaj7I, Dm7 type3, CVIII, BbVI type3, CVIII type2, Am, DmX, Eb5, Gm type2, Am open, G5, C5, Bb5, A5, D5V, C#sus4, C7sus4.

Intro

Moderately $\text{♩} = 62$

Intro musical notation for guitar, featuring chords F, F#sus4, and A, G, F, A, F, F#sus4. Includes guitar tablature (TAB) and dynamics markings (mf, full).

* Tenor sax arr. for gtr.

** Elec. & acous. piano arr. for gtr.

Musical notation for guitar, featuring chords F, F#sus4, and A, G, F, A, F, F#sus4. Includes guitar tablature (TAB) and dynamics markings (f, full).

F F#sus4 A G F A G F F#sus4 F F#sus4 F F#sus4 D

(2) 10fr (3) 12fr (3) 10fr (2) 10fr (3) 12fr (3) 10fr (2) 3fr

(cont. in notation)

N.C.(F) (Bb) (F) (C) (Bb) Bb/C F Bb F Gtr. 1 tacet Gm F Bb/C

Gtr. 1 *loco*

Gtr. 2

(cont. in slash)

Verse

F5 Rhy. Fig. 1 Bbmaj7 Am7 Gm7 C7 Bb F F5 type2

Gtr. 2

1. Just when I say, "Boy we can't miss." "You are gold - en" then you do this.
 2. What I tell you back down the line, I'll scratch your back you can scratch mine.

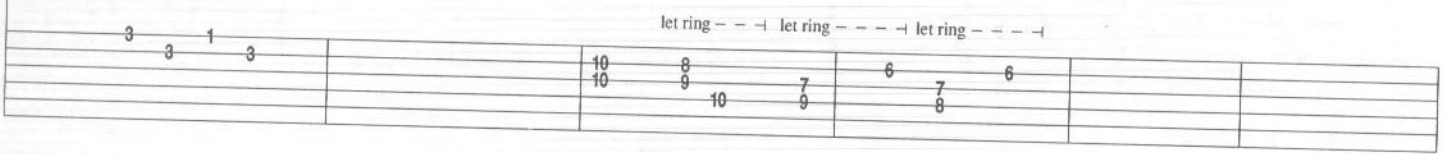
Gtr. 3 (clean) Rhy. Fig. 1A

p w/ chorus
 2nd time simile

Gm Dm C^v F^v B \flat B \flat maj7 Am7 G B \flat /C Fsus4 F Fsus4



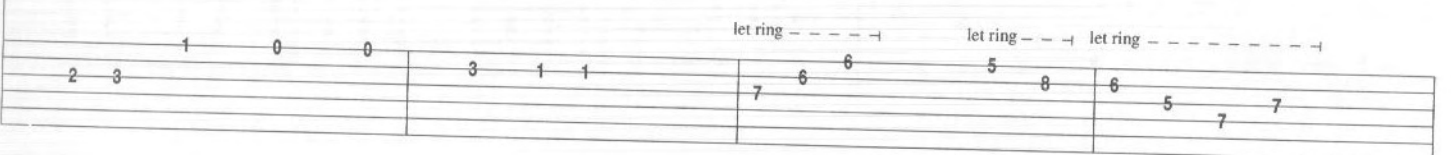
heav - y rol - lers I think you should know. Try a - gain to - mor - row. _____
 nas - ty school-boy with no place to go. Try a - gain to - mor - row. _____



F5 type2 B \flat maj7 Am7 B \flat C (5) 3fr B \flat (5) 1fr F5 type2 B \flat maj7 Am11



Can't you see _ they're laugh - ing at me. Get rid of him. I don't care what you do at home..
 Don't tell me _ to wait _ in the car. Look at you, hold - ing hands with the man from Rio..



B \flat C F5 type2 B \flat maj7 E \flat 6/9 A \flat Chorus A \flat Fmaj7



Would you care to ex - plain? _____
 Would you care to ex - plain? _____ } Who is the



Fmaj7 Bb ① 6fr F ① 1fr Fmaj^{VIII} D ① 10fr Ab/Bb D ① 10fr Ab/Bb type2 D ① 10fr

gau - cho a-mi-go? Why is he stand - ing in your span - gled, leath-er pon-cho } and your with the

Ab/Bb D ① 10 fr Dm7 type2 G ② 8fr F ② 6fr E ② 5fr Fmaj7^I Fmaj7 Bb ① 6fr Fmaj7^{VIII} E ② 5fr Dm7 Dm7 type3 Bb ① 6fr

el - e - va - tor shoes? } Bo - da - cious cow - boys - such as your
studs that match your eyes? }

let ring - - - - -

Dm7 type3 C^{VIII} Bb VI type3 Bb ④ 8fr D ③ 7fr F ② 6fr A ④ 7fr C^{VIII} type2 Bb VI Am Bb VI Dm^X To Coda ⊕

friend will nev - er be wel - come here, high in the Cos - ter - dome. -

Bridge

Gtr. 3 tacet

F

Fsus4

F

Fsus4

F

Fsus4

A

G

F

A

G

F

Gtr. 2

Gtr. 1

full

Fsus4

full

Interlude († Walter Becker)

Gtr. 1 tacet

E♭5

Gm^{type2}

Gtr. 2

*Gtr. 4

†Gtr. 5 (elec.)

w/ slight dist.

* Horns arr. for gtr.

F5 *8va* Am^{open} G5

13 15 12 15 13 12 13 15 15 17 18
14 15 13 15 13 13 15 16 16 17 19

8va

10 12 12 12 15 15 17 17 15 12 15 13 14 14 12 (12)

C5 C B \flat Am^{open} B \flat D5^V Dm Gtrs. 4 & 5 tacet C5 C^{sus}4 C^{III} C C7^{sus}4

8va *loco* Gtr. 1 (cont. in notation)

17 15 17 15 15 8 6 5 6 10 10 15 10 12 13 13 10 11 10 10 12 10
17 16 17 16 16 8 6 5 6 10 10 15 10 12 13 13 10 11 10 10 12 10

loco

13 11 10 11 15 15 (15)
14 12 10 12 15 15 (15)

Bridge

Gtr. 1 F F#sus4 F F#sus4 N.C.

Gtr. 1

Gtr. 2

let ring - - -

F F#sus4 F F#sus4 F F#sus4 N.C.(F) (F#sus4)

(Bb) (F) (C) (Bb) Bb/C F Bb F Gtr. 1 tacet Gm F Bb/C

(cont. in slash)

Coda

Outro Solo (Walter Becker)

Gtrs. 2 & 3: w/ Rhy. Figs. 1 & 1A, simile

Grtr. 5

F5 Bbmaj7 Am7 Gm7 C7 Bb F F5

12 13 15 14 15 15 15 13 15 13 12 12 15 14 14 15

D5 C F Bb/F Bbmaj7 Am11 Bb C^{III} Gm

13 14 15 15 13 15 15 15 12 13 12 15 15

Bb Dm7 Dm11 Gm7 F/Bb F5

(15) 13 12 10 13 11 10 12 10 10 12 10 10 12 10 12

C/Bb Am7 Bb D F C Bb

6fr 5fr 3fr 3fr 1fr

Grtr. 2

8va

full

12 13 12 13 15 13 15 15 13 15 (15)

F5 Bbmaj7 Eb⁶

(Ah. _____)

8va

full

13 15 12 14 13 15 13 15 (15) (15) (15) (15)

Green Earrings

Words and Music by Walter Becker and Donald Fagen

A7sus4 112 7fr
 Am11 1122 7fr
 G#m11 1122 6fr
 Gm11 1122 5fr
 F#m11 1122
 A#m11 1122 8fr
 Bm11 1122 9fr
 Cm11 1122 10fr
 A/B 1121 9fr
 G/A 1121 7fr
 G#sus2 311 11fr
 Asus2 311 12fr
 F#m9 321 9fr
 Bm7 333 7fr
 A 321 5fr
 Dm9 134
 Cm9 134
 Ebmaj7 4311 3fr
 Fm9 2134 6fr
 Bb/Eb 1432 6fr
 Ebm9 2134 4fr
 Ab/Db 1432 4fr
 Dbm9 2134
 Dm7 1312 5fr
 Am11 type2 112 7fr

Intro

Moderate Rock ♩ = 113

A7sus4

*Gtr. 2 *mf*

Gtr. 1 (dist.) *mf*

TAB

2 4 0 4 2 4 2 0 2 2 0 0 3 0

* Kybd. arr. for gtr.

** Key sig. denotes A Dorian.

B/E A/D G/C B/E A/D G/C Am11 G#m11 Am11 G#m11 Am11 G#m11 Am11 G#m11 Am11 End Rhy. Fig. 1

Rhy. Fig. 1

grad. bend

full (3) full (5)

7 5 5 3 7 5 5 3 7 5 5 3 5 (3) 5 (5)

Verse

Gtr. 2: w/ Rhy. Fig. 1, 2 times

Am11 G#m11 Am11 G#m11 Am11 G#m11 Am11 G#m11 Am11 G#m11 Am11

1. Cold, dar-ing, no flies on me. Sor-ry

8 9 10 7 7 7 5 8

G#m11 Am11

G#m11 Am11

G#m11 Am11

Gm11 F#m11 Gm11

Am11 G#m11 Am11

Rhy. Fig. 2

Gtr. 2

an-gel I must take what I see. Green ear-rings, I re-mem-ber the

Gtr. 2: w/ Rhy. Fig. 1, 1st 3 meas.

Am11 G#m11 Am11

Gm11 Am11

A#m11

Bm11 A#m11 Bm11

Cm11 Bm11 Cm11

A/B

G/A

End Rhy. Fig. 2

rings of rare de-sign. I re-mem-ber the look in your eyes. I don't mind.

let ring - -> let ring - ->

G#m11 Am11

G#m11 Am11 B/E A/D

G/C

B/E A/D

G/C

Am11 G#m11 Am11 G#sus2 Asus2

Rhy. Fig. 3

Gtr. 2

Am11 G#m11 Am11

G#sus2 Asus2

Am11 G#m11 Am11

G#sus2 Asus2

Am11 G#m11 Am11

G#sus2 Asus2
End Rhy. Fig. 3

Verse

Gtr. 2: w/ Rhy. Fig. 3, 2 times

Am11 G#m11 Am11 G#sus2 Asus2 Am11 G#m11 Am11 G#sus2 Asus2 Am11 G#m11 Am11 G#sus2 Asus2

2. Greek me - dal - lion, spar - kles when you

rake - - - - 15 (15) 14 (14) 12 (12)

5 7 X X X X X X

Am11 G#m11 Am11 G#sus2 Asus2 Am11 G#m11 Am11 G#sus2 Asus2 Am11 G#m11 Am11 G#sus2 Asus2

smile. Sor - ry an - gel I get

rake - - - - 15 (15) 14 (14)

5 8 7 5 X X X X

Gtr. 2: w/ Rhy. Fig. 2
Gtr. 1: w/ Fill 1, 2nd time

Am11 G#m11 Am11 G#sus2 Asus2 Am11 G#m11 Am11 G#sus2 Asus2 Gm11 F#m11 Gm11 Am11 G#m11 Am11

hun - gry like a child. Green ear - rings, I re - mem - ber the

rake - - - - full 12 (12) 5 (7) 5

X X 3 3 3 3 3 3 5 5 5 5

Gm11 Am11 A#m11 Bm11 A#m11 Bm11 Cm11 Bm11 Cm11 A/B G/A

rings of rare de - sign. I re - mem - ber the look in your eyes. I don't

let ring - - - let ring - - -

3 3 3 5 5 6 6 7 10 10 10 10 10 10 10 10 10 10 9 7 7 (7/7)

Fill 1

Gtr. 1

let ring - - - let ring - - -

grad. release full full 1/4

9 7 7 (7/7) 7 (7) 7 7 5 7 5 7

TAB X X X X 3 3 3 5 5 6 6 7 10 10 10 10 10 10 10 10 10 10 9 7 7 (7/7) 7 (7) 7 7 5 7 5 7

To Coda

Gr. 1 tacet

Am11 G#m11 Am11 G#sus2 Asus2 Am11 G#m11 Am11 G#m11 Am11 G#sus2 Asus2 Am11 G#m11 Am11

Gr. 2

mind. I don't mind. _

8 9 10 7 7

Interlude

N.C.(Bm7)

F#m9 Bm7 A

Gr. 1 (clean)

mf w/ chorus

7 5 6 5 7 5 6 5

Gr. 3 (clean)

mp w/ chorus

let ring --

9 10 9 5 6 0 7 4 5 (4/5) 11 9 10 9 10 9 10 2 2 0 0

Gr. 2 tacet

N.C.(A9b5)

(A9)

Dm9 Cm9 Ebmaj7

8va

P.H.

let ring --

5 7 5 8 6 (6) 4 3 5 4 3 3 4 5 13 X X 13

7 12 12 12 8 13 13 13 9 9 14 14 14 13 (13) 6 8 7 7 5 0 0 7

(cont. in slash)

Gtr. 3 *Fm9*
 8va
 loco
 P.H.

Bb/Eb
 Ebm9
 Ab/Db

6 7 8 8 7 6 10 8 6 6 6 8 7 6 6 6 6 6 6 8 6 9 6 6 8 (8) 6 9 6 4 4 4 4 4 4 6 5 6

Gtr. 3 tacet
 B/E A/D G/C B/E A/D G/C

G#m11 Am11

mf w/ dist.

full

1/4

Am11 G#m11 Am11 G#sus2
Asus2 Am11 G#m11 Am11 G#sus2
Asus2

0 5 7 0 5 7 0 5 7 0 5 7 0 5 7 0 5 7 0 5 5 5 4 5 5 8 8 5 5 8 5 5 7

Am11 G#m11 Am11 G#sus2
Asus2 Am11 G#m11 Am11 G#sus2
Asus2

The musical notation is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody consists of eighth-note triplets. The notes are: A4 (4th fret), B4 (5th fret), C5 (6th fret), D5 (7th fret), E5 (8th fret), and F#5 (9th fret). The rhythm is a steady eighth-note triplet pattern. The notation includes various chord symbols above the staff: Am11, G#m11, Am11, G#sus2, Asus2, Am11, G#m11, Am11, G#sus2, and Asus2. Below the staff, there are two lines of fret numbers: 7 5 0 and 7 5 0, which correspond to the notes of the melody.

Am11 G#m11 Am11 G#sus2 Asus2 Am11 G#m11 Am11 G#sus2 Asus2

The first system of musical notation for 'The Sound of Silence' is shown. It features a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with triplets indicated by a '3' over the notes. The lyrics 'Hello silence' are written below the notes. The guitar accompaniment is shown on a six-string guitar with a capo on the first fret. The fretting is indicated by numbers 7, 5, 0, 7, 5, 0, 7, 5, 0, 7, 5, 0, 0. The text 'w/ ring modulation' is written below the first fretting. The system ends with a double bar line.

Begin Fade

Am11 G#m11 Am11 G#sus2 Asus2 Am11 G#m11 Am11 G#sus2 Asus2 Am11 G#m11 Am11 G#sus2 Asus2 Am11 G#m11 Am11 G#sus2 Asus2

Fade Out

Am11 G#m11 Am11 G#sus2 Asus2 Am11 G#m11 Am11 G#sus2 Asus2 Am11 G#m11 Am11 G#sus2 Asus2 Am11 G#m11 Am11 Asus2

8 7 7 7 5 5 5 7 7 7 5 (5) 4 3 2 1 0 4 3 2 1 0 4 3 2 0

Hey Nineteen

Words and Music by Walter Becker and Donald Fagen

Intro

Moderately ♩ = 121

C#m7 F#m7 E Bm7 C#m7 F#m7 E Bm7

Rhy. Fig. 1

* Gr. 3

Gr. 1 (clean)

f

full

full

full

full

TAB

4 (4) 2 4 7 (7) 5 7 5 7 7 (7) 5 4 2

Gr. 2 (clean)

Rhy. Fig. 1A

mf

P.M. - - -

TAB

9 10 10 / 12 \ 10 11 / 13 \ 11 12 / 14 \ 12 9 11 13 9 10 10 / 12 \ 10 11 / 13 \ 11 12 / 14 \ 12 9

*Elec. piano arr. for gtr.

Chord progression: C#m7, F#m7^{type 2} A9, Dmaj7, G13, F#m7^v, C#m7, Am7

End Rhy. Fig. 1

*Gtr. 4

Gtr. 1 *divisi*

f

p

full

full

4 2 4 2 4

9 12 9 12 12 12 11 10 10 5

End Rhy. Fig. 1A

P.M. - - -

(10)
(11)
(12)

13 11 11

11 11 11 11 11 11 11 11 11 11

10 10 10 10 10 10 10 10 10 10

5 6 4
6 7 6

*Synth. arr. for gtr.

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Verse

Gtr. 4 tacet

D

A7

D

C#

A

① 9fr

② 10fr

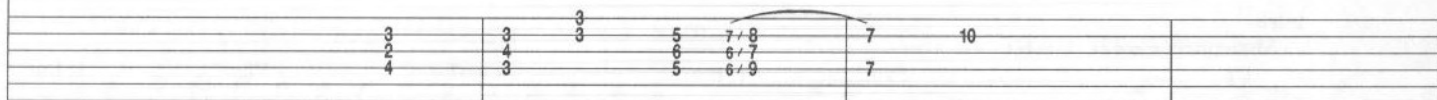
Rhy. Fig. 2

Gtr. 3



1. Way _ back _ when _ in six - ty sev - en,

Gtr. 2



A7

D

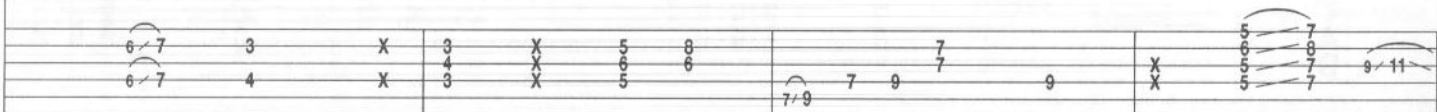
F

G

② 3fr



I _ was _ the dan - dy of Gam - ma Chi. _



A7

D

C#

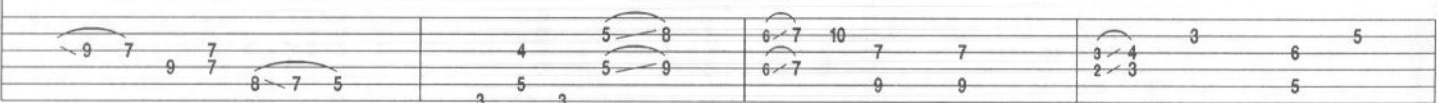
A

① 9fr

② 10fr



Sweet things _ from Bos - ton, so young and will - ing,



D F D E A7 Bm7^{II} C#m7 Gmaj7 C#m7#5

(2) 6fr (3) 7fr (3) 9fr

End Rhy. Fig. 2

moved down to Scarsdale and where the hell am I? Hey nine teen.

Chorus

Gtrs. 2 & 3: w/ Rhy. Figs. 1 & 1A, simile

F#m7 E Bm7 C#m7 F#m7 E Bm7 C#m7

(No, we can't dance to - geth - er. We can't dance to - geth - er. No, we can't talk at all.

Verse

Gtr. 3 w/ Rhy. Fig. 2

F#m7 A9 Dmaj7 G13 F#m7 C#m7 Am7 D D/F# G7 A7

Please take me a-long when you slide on down. 2. Hey, nine teen that's Are - tha Frank -

Gtr. 2 P.M. P.M. - - - -

D D/F# G7 A7 D D/F# G7 A7 D/F#

- lin. She don't re-mem - ber the Queen of Soul.

1/2 P.M. - - - -

F G D D/F# G7 A7 D D/F# G7 A7

It's hard times be-fall - en sole sur-viv - ors.

let ring - - - - P.M. - - - -

D D/F# G A7 Bm7 C#m7 Gmaj7 C#m7#5

She thinks I'm crazy, but I'm just growing old. Hey, nineteen.

P.M.

Chorus

Gtrs. 2 & 3: w/ Rhy. Figs. 1 & 1A, simile

F#m7 E/A Bm7 C#m7 F#m7 E/A Bm7 C#m7

(No we got nothin' in common. We can't dance together. No, we can't talk at all.)

Interlude

Gtr. 2 tacet

F#m7 A9 Dmaj7 G13 F#m7 C#m7 Am7 Em D^{VII} Em

Gtr. 3

Please take me along when you slide on down.

Gtr. 2

P.M.

D^{VII} Em D^{VII} Cm7 F Eb F

mf

Eb F Eb Gmaj7/A

mf full grad. bend

A7

D

C#

A

①

②

9fr

10fr

Spoken: Nice!

Gtr. 1

Gtr. 2

P.M. -----

P.M. -----

Sure looks good!

P.M. -----

P.M. -----

*Mm, mm, mm.**Skate a lit-tle low-er now.*

P.M. -----

P.M. -----

P.M. -----

P.M. -----

let ring ---Fill 1
Gtr. 2

TAB

Bridge

A7 D^V D^{II} G A7 D^V D^{II} G

Rhy. Fig. 3

(The Cuer - vo Gold, the fine.

P.M. -----

A7 D^V D^{II} G A7 D^{II} D/F#

Co - lom - bi - an make to - night a won - der - ful thing. _)

P.M. -----

G6 A7

End Rhy. Fig. 3

Gr. 3: w/ Rhy. Fig. 3, 1 3/4 times

D D G A7 D D G

Say it a-gain. (The Cuer - vo Gold, the fine.

Gr. 1

w/ slight dist.

Gr. 2

P.M. -----

A7

D

D G

A7

D

D/F#

Co - lom - bi - an make to - night a won - der - ful - thing.)

P.M. - - - - -

G6

A7

D

D G

A7

D

D G

(The Cuer - vo Gold, the fine.

P.M. - - - - -

P.M. - - - - -

A7

D

D G

A7

Bm7^{II}

C#m7

Gmaj7

G13

Co - lom - bi - an make to - night a won - der - ful - thing.)

P.M. - - - - -

P.M. - - - - -

Gir. 3

Chorus

Gtrs. 2 & 3: w/ Rhy. Figs. 1 & 1A, simile Gtr. 1 tacet

F#m7

E Bm7

C#m7

F#m7

E Bm7

C#m7

(No, we _____ can't dance to - geth - er, no, we _____ can't talk at all. _

Gtr. 1

10

F#m7 A9

Dmaj7

G13

F#m7

C#m7

Am7

Outro

Gtr. 3

D

Gtr. 4

f

p

Gtr. 2

P.M.

Rhy, Fig. 4

P.M.

A7

D

C#

A

① 9fr

② 10fr

P.M.

P.M.

let ring

Chords: A7, D, F, G

8va

End Rhy. Fig. 4

P.M. ---

let ring ---

Gtr. 2: w/ Rhy. Fig. 4, 4 times, simile

Chords: A7, D, C# (1 9fr), A (2 10fr)

Gtr. 4

8va

Chords: A7, D, F, G, D (2 3fr)

8va

(cont. in notation)

Gtr. 4 tacet

Gtr. 3 N.C.(D) (D/F#) (G) (A) (D) (D/F#) (G) (A) (D) (D/F#)

f *p* *mp* *f*

(G) (A) (D) (D/F#) F G (D) (D/F#) (G) (A)

Begin Fade

(D) (D/F#) (G) (A) (D) (D/F#) (G) (A) (D) (D/F#)

mp *f*

F G D N.C.(D/F#) (G) (A) (D) (D/F#) (G) (A)

Fade Out

D N.C.(D/F#) (G) (A) (D) (D/F#) F G

Josie

Words and Music by Walter Becker and Donald Fagen

Em7
1 2 4 3

Dmaj7
1 3 2 4 1

G/C
1 3 2 1 1

D/G
1 3 4 1

C/F
1 3 4 1

A7
1 2 1

E/A
1 3 4 1

Em7^{type2}
1 2 4

C/F^{VIII}
1 3 2 1

F#7#9
2 1 3 4

B+7
1 2 3 4

Em7^{III}
3 2 1

A7^{II}
3 1 1

Am7
3 3 3

D9
2 3 3

Gmaj7
2 3

Cmaj7
1 3

B7#9
2 1 3 4

Em7^V
1 3

Intro
Moderate Jazz Rock ♩ = 121
N.C.

Grtr. 1 (clean)
mf w/ chorus

TAB: 3 2 3 4 2 3 4 2 7 7 6 5 4 4

Grtr. 2 (clean)
mf w/ chorus

TAB: 2 4 1 2 2 4 1 2 5 2 5

C/F F#7#9 D/G Abmaj7add6

Grtr. 2 tacet
Em7

Rhy. Fig. 1 End Rhy. Fig. 1

Grtr. 1

play 7 times

1. We're gon - na

(cont. in slash)

2 4 4 6

Verse

Gtr. 1: w/ Rhy. Fig. 1, 6 times

Em7

break out the hats and hoo - ters when Jo - sie comes home. _ We're gon - na
2. Jo, would you love to strap - ple? She'll nev - er say no. _ "No."

Gtr. 2

P.M. throughout

0 (0) 7 5 7 0 (0) 5 4 7 0 5 4 5 0 7 0 0 3 4 5

Dmaj7
Rhy. Fig. 2

G/C

D/G

C/F

Gtr. 1

rev - up the motor - scoot - ers when Jo - sie comes home _ to stay _ we're gon - na park in the street. _
Shine up the battle ap - ple, we'll shake them all down _ to - night, we're gon - na mix in the street. _

0 (0) 7 5 7 0 (0) 5 4 0 5 5 4 3 2 3 3 2 1

Em7

A7

G/C

D/G

C/F

Sleep on the beach _ and make _ it. Throw down the jam 'til the girls say "When."
Strike at the stroke _ of mid - night. Dance on the bones 'til the girls say "When."

0 (0) 7 5 7 0 (0) 7 5 0 3 5 5 0 3 5 3 5 3

Chorus
Gtr. 2 tacet

F#7#9 B+7 Em7^{type2} C/F^{VIII} F#7#9 B+7

home home so good. _____ She's the pride _____ of the neigh - bor - hood.
so bad. _____ She's the best _____ friend we nev - er had.

Em7^{III} A7^{II} Am7 D9 Gmaj7 Cmaj7

She's the raw flame, _____ the live _____ wire. _____ She

prays like a Ro - man with her eyes on fire.

2. Bridge
N.C.

F#7#9

Gr. 1

8va

f

(cont. in slash)

Gr. 2

mf

Coda

N.C.

Gtr. 1

mf

TAB

3	2	3	4	3	2	3	4	7	7	6	5	4	4
2	4	1	2	2	4	1	2	5	7	6	5	4	4

Gtr. 2

TAB

2	4	1	2	2	4	1	2	5	2	5
---	---	---	---	---	---	---	---	---	---	---

Outro

Gtr. 1: w/ Rhy. Fig. 1, 11 times
Em7

C/F

F#7#9

D/G

A♭maj7add6

0 5 2 3

1 5 2 3

2 4 0 4

1 2 3 4

2 4 4 6

Gtr. 3

1/2

full

hold bend

8va

14 12 14 (14) 12 14

14 15 14 15 14 14 15 14

hold bend

15 14 15 14 15 14 14 14 14 14 1/2 (14) 12 14 12 14 12 14 12 14 12 14

full

17

Em7 Rhy. Fig. 3 Gtr. 1

Em7^V

Em7

8va

loco

full

(17) 17 (17) 15 17 15 16

1 1/2

full

12 (12) (12) (12)

Gtr. 1: w/ Rhy. Fig. 3, 3 times & fade

Em7 Em7^V Em7

End Rhy. Fig. 3

full

15 12 15 12 12 12 14

Begin Fade

Em7^V Em7

3

11 12 14 11 12 14 12 14 15 15 14 12 14 14 12 14 12 14 12 12 12 14

Em7^V Em7

Fade Out

8va

19 20

12 12 12 14 12

Words and Music by Walter Becker and Donald Fagen

Words and Music by Walter Becker and Donald Fagen

Am G6 F⁶ B^b13 C7 Dm Dm7 Bm7^b5 E7 Fmaj7 Em7[#]5 B7^b9

B7 Em7 D D6 D7 Cmaj7 Em7^{open} D/E Fadd9 G Em7^{VII} Cmaj7^{IV}

Moderate Rock ♩ = 98

Moderate Rock ♩ = 98

*Gr. 1

C7

mf

**T

let ring

T

TAB

8

8

*Kybd. arr. for gtr.

**T = Thumb on ⑥

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first line of the melody and the first line of the accompaniment. The second system contains the second line of the melody and the second line of the accompaniment. The melody is written in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The accompaniment is written in bass clef. The melody features a series of eighth and sixteenth notes, with some measures containing triplets. The accompaniment consists of a steady eighth-note pattern in the left hand, with some measures featuring a triplet of eighth notes. The score is divided into two measures by a double bar line.

Verse

Gtr. 1 tacet

Rhy. Fig. 1

Gtr. 2
(clean)

1. While the mu - sic played _ you worked _ by can - dle - light, _ those

The first system of musical notation for 'The Rose Tree' consists of three measures. The first measure contains a quarter note G4 and a quarter note A4, with the chord symbol F9 above. The second measure contains a quarter note G4, a quarter note A4, and a quarter note Bb4, with the chord symbol Bb13 above. The third measure contains a quarter note G4, a quarter note A4, and a quarter note Bb4, with the chord symbol Am above. The notation includes various rhythmic markings such as beams, slurs, and accents.

San Fran-cis - co nights, you were the best__ in town. _ Just by chance__ you cross the dia -

G6 F₉ B \flat 13 End Rhy. Fig. 1

End Rhy. Fig. 1

(cont. in notation)

(cont. in notation)

- mond with the pearl, _ you turned it on _ world, _ that's when you turned _ the world a - round. _

*N.C.(F) G Am7 G6 Dm7 G6 F6

Did you feel _____ like Je - sus? Did you re - al - ize _____ that you were a cham -

Gtr. 2 Rhy. Fig. 2 End Rhy. Fig. 2 Rhy. Fig. 3

*Implied by bass

Em7 Am Fmaj9 Em7add4 D C7 Gtr. 2 tacet

- pion in their eyes? _____

End Rhy. Fig. 3 Gtr. 1

Verse

Gtr. 2: w/ Rhy. Fig. 1, simile

Am G6 F⁶₉

2. On the hill _ the stuff _ was laced _ with ker - o - sene, _ but yours was kitch-en clean. Ev - 'ry-one

B \flat 13 Am

stopped to stare _ at your tech - ni - col - or mo - tor-home. Ev - 'ry A - frame had _ your num -

G6 F⁶₉

- ber on _ the wall, _ you must - 've had _ it all, you'd go to L. _

B \flat 13 Gtr. 2: w/ Rhy. Fig. 2 N.C.(F) G

_ A. on _ a dare, _ and you'd go it a - lone. _ Could you last _ for ev -

Am7 G6 Dm7 G6 F6 Em7 Am Fmaj9 Em7add4 D

- er? Could you see the day, _ could you feel your whole _ world fall a - part _ and fade _ a-way?

Chorus

Dm7 Em7

Dm7 Em7

Dm7 Em7

F7

Get a - long, _

get a - long, _ Kid Char - le - magne,

get a - long _ Kid Char - le - magne..

Gtr. 2 Rhy. Fig. 4

G7

C7

Gtr. 3
(elec.)

w/ slight dist.

End Rhy. Fig. 4

Fill 1

End Fill 1

Verse

Gtr. 2: w/ Rhy. Fig. 1, simile

Am

G6

3. Now your pa - trons have _ all left _ you in _ the red, your low _

F⁶₉

Bb13

Am

_ rent friends _ are dead, this life can be _ ver - y strange.

All those day - glo freaks _ who used _

G6

F⁶₉

Bb13

_ to paint the face, _ they've joined the hu - man race. _ Some things will nev-er change. _

Gtr. 3

mf

full
15 (15)

let ring - - -

Gr. 2: w/ Rhy. Fig. 2

N.C.(F)

G

Am7

G6

Gr. 2: w/ Rhy. Fig. 3

Dm7

G6

F6

Son, you are _____ mis - tak - en.

You are ob - so - lete,

look at all the white.

Chorus

Gr. 2: w/ Rhy. Fig. 4

Em7

Am

Fmaj9

Em7add4

D

Dm7

Em7

Dm7

Em7

_____ men on the street. _____

Get a - long, -

get a - long. Kid Char - le - magne,

Gr. 2: w/ Fill 1

Dm7

Em7

F7

G7

C7

get a - long. Kid Char - le - magne. -

Guitar Solo (Larry Carlton)

N.C. Em7b5 A7

N.C.

Dm Dm7

Bm7b5 E7

Am

G6

Gr. 2

Gr. 3

Fmaj7 Em7#5 Dm7 B7b9 B7 Em7

D D6 D7 D6 Cmaj7 Em7^{open} D/E

Am G6 F₉⁶

Bb13 Fadd9 G Am G6

Gr. 2: w/ Rhy. Fig. 3

Dm7

G6 F6

Em7

Am Fmaj9 Em7add4 D

Gr. 2 tacet

C7

Gr. 1

First system of musical notation. The top staff shows a guitar solo with a wavy line indicating a tremolo effect. The bottom staff is a fretboard diagram with fingerings: (9) 7 7 7 9 7 7 7 9, 7 10 7, 8 9 9 9 10 9, 8 9 10 8 10 10 (10) 8, 11, (11).

Second system of musical notation. The top staff shows a guitar solo with a wavy line indicating a tremolo effect. The bottom staff is a fretboard diagram with fingerings: (11), 10 (10) 8, 8, (9), 10 (10) 8, 7, 12, 7, (7) 5 7 5 5. Annotations include "1/2", "full", "hold bend", and "grad. release".

Verse

Gr. 1 tacet

Gr. 2: w/ Rhy. Fig. 1, simile

Am

Verse section of musical notation. The top staff shows a guitar solo with a wavy line indicating a tremolo effect. The bottom staff is a fretboard diagram with fingerings: 5, 7 (7) 5 7 5 5, (5), 3 5 3. Annotations include "G6", "F⁶₉", "mf", and "full".

Verse section of musical notation. The top staff shows a guitar solo with a wavy line indicating a tremolo effect. The bottom staff is a fretboard diagram with fingerings: 7 6 5 3 5 6 5 3 5, 7, 8 9, 7 9 7, 6 8 6 8, 5 7 5 7, 5 7 5 7. Annotations include "Bb13", "Am", "G6", "F⁶₉", and "3".

The musical notation for the guitar solo in "Billie Jean" consists of two staves. The top staff is a treble clef staff showing the melody with chords: Em7, Dm7, Cmaj7, Em7 Fmaj7, Em7, and Dm7. The bottom staff is a guitar fretboard diagram showing fingerings and dynamics. The sequence of notes and frets is: (8) 10, 8, 11 (full), 11 (1/2), 11, 10, 8, 8, 10, 8, 15 (1 1/2), 15, 14, 13, 16, 13, 14, 15, 13, 14, 13, 13, 16. The notation includes various musical symbols such as accidentals, slurs, and dynamic markings.

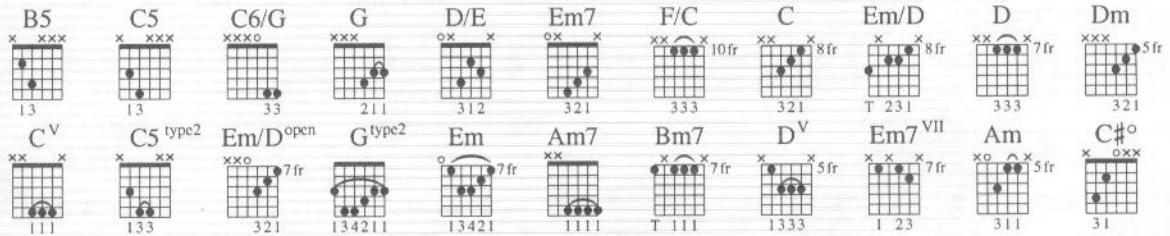
The first system of musical notation for 'The Rake's Progress' features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff. Above the staff, the following chords are indicated: Cmaj7, Em7 Fmaj7, Em7, Dm7, Cmaj7, and Em7 Fmaj7. The notation includes various musical symbols such as eighth notes, sixteenth notes, and rests. Below the staff, the fingerings are indicated by numbers in parentheses: (18), 15, 16, 17, 16-17, 15, 17, 17, 19, 17, 19, 19, 17, 20, 20, 20, 18, 19, 20, 19, x, 17, 19, 17, 17, 19, 17, 21, 20, 22, 20. The word 'rake' is written above the staff, and 'full' is written below the staff.

The musical score for "The Sound of Silence" is presented in two systems. The first system shows the guitar part on a single staff with a treble clef and the piano part on a grand staff (treble and bass clefs). The guitar part includes a melodic line with various chords (Em7, Dm7, Cmaj7, Em7, Fmaj7, Em7, Dm7, Cmaj7, Em7, Fmaj7) and a wavy line indicating a vibrato effect. The piano part includes a wavy line indicating a vibrato effect and a "grad. release" marking. The second system shows the guitar part on a single staff with a treble clef and the piano part on a grand staff. The guitar part includes a wavy line indicating a vibrato effect and a "full" marking. The piano part includes a wavy line indicating a vibrato effect and a "full" marking. The score is written in 4/4 time and includes a key signature of one flat (Bb).

[illegible]

My Old School

Words and Music by Walter Becker and Donald Fagen



Intro

Moderate Rock $\text{♩} = 126$

Half-Time Feel

N.C.(Em7)

Double-Time Feel

N.C.

Intro musical notation for guitar, featuring Gtr. 1 and Gtr. 2 (elec.) parts. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music is marked with a forte (mf) dynamic. The guitar part for Gtr. 1 is shown in a single staff, while Gtr. 2 is shown in a single staff. The notation includes various guitar techniques such as bends, slurs, and accents. The bass line is shown in a single staff, with fret numbers indicated below the notes. The notation includes a double bar line and a repeat sign.

* Piano. arr. for gtr.

Verse

G C6/G G C6/G G C6/G G C6/G G G C6/G G G G E D/E Em7 E Em7

3fr Rhy. Fig. 1

Verse musical notation for guitar, featuring Gtr. 1 and Gtr. 2 (elec.) parts. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music is marked with a forte (mf) dynamic. The guitar part for Gtr. 1 is shown in a single staff, while Gtr. 2 is shown in a single staff. The notation includes various guitar techniques such as bends, slurs, and accents. The bass line is shown in a single staff, with fret numbers indicated below the notes. The notation includes a double bar line and a repeat sign.

I re-mem - ber the thir - ty - five sweet good - byes

** T = Thumb on (6)

C F/C C C Em/D D Em/D D Em/D D G C6/G G G C6/G G C6/G G C6/G G G

8fr 8fr 10fr 10fr 5fr 3fr 3fr 3fr 3fr 3fr 3fr 5fr

End Rhy. Fig. 1

Verse musical notation for guitar, featuring Gtr. 1 and Gtr. 2 (elec.) parts. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music is marked with a forte (mf) dynamic. The guitar part for Gtr. 1 is shown in a single staff, while Gtr. 2 is shown in a single staff. The notation includes various guitar techniques such as bends, slurs, and accents. The bass line is shown in a single staff, with fret numbers indicated below the notes. The notation includes a double bar line and a repeat sign.

when you put me on the Wol - ver - ine up to An - nan - dale.

End Rhy. Fig. 1A

C Dm C Dm C^v D Em/D^{open} D Am7 Bm7 D E D/E Em7 E D/E

8fr 8fr 10fr 10fr open open

Well, I did not think the girl — could be so cruel.

E D/E Em7 E Em7 D Em/D^{open} D Am7 Bm7 G C6/G G C6/G

open open 10fr 10fr 3fr

End Rhy. Fig. 2 Rhy. Fig. 3

And I'm nev-er go-in' back — to my old school.

Guitar Solo (Jeff "Skunk" Baxter)

G C6/G G C6/G G G D^v Em7^{vii} Am Bm7 D Em

3fr 3fr 5fr

End Rhy. Fig. 3 Rhy. Fig. 4

3

full

w/ fingers

P.M. P.M.

D^v Em7^{vii} Am Bm7 D

P.M. P.M. P.M. P.M. P.M. P.M.

Gtr. 1: w/ Rhy. Fig. 1, 2 times
C6/G

Em

N.C.

End Rhy. Fig. 4

(cont. in notation)

Gtr. 1: w/ Rhy. Fig. 2

106

C C5 Em/D D Em/D D G Em

I can't go, I'm gon-na take her down to Mex - i - co. She said a, "Whoa, no, —

7 5 6 7 5 7 7 9 5 7 5 9 9 7 8 9 7 5 0 2 (2) 0 2 0

G Em D Dm C Dm C Em/D D Am7 Bm7 D

Gua-da-la-ja - ra won't do, now," — Well, I did not think the girl — could be so cruel.

0 3 0 3 0 2 0 8 8 8 8 10 10 5 7 7 9 7

D/E Em7 D/E Em7 Em/D D Am7 Bm7

And I'm nev-er go - in' back — to my old school. —

0 2 2 0 2 0 0 0 1-2 2 0 0 0 10 10 5 7 9 0 5 5 5 5 4

To Coda ⊕
(2nd time) Guitar Solo

G C6/G G C6/G G D Em7 Am Bm7 D

15ma 15ma loco
P.H. P.H. w/ fingers

4 5 4 7 5 1 1 5 5 5 5

pitch: A# F#

The musical score for guitar is written on a single staff with a key signature of one sharp (F#). The chords indicated above the staff are Em, D, Em7, Am, Bm7, and D. The notation includes various guitar-specific techniques: 'w/ pick' (with pick), 'full' (full fret), 'P.H.' (palm mute), and '15ma loco' (15th fret, moving). The fretboard diagram below the staff shows fingerings for each note, with numbers 1-4 indicating fingers. Some notes are marked with an 'X' for a natural harmonic. The sequence of frets shown is: 10, 10, 12, 10, X, 8, 8, 9, X, 7, 9, 6, 5, 5, 9, 7, 7, 9, 7, 9, 11, 10, 12, 14, 12, 12, 14, 13, 15, 17, 15, 17, 17, (17).

pitch: D

A

*"Bump into" A (① 5fr) w/ vibrato.

[illegible]

** Horns arr. for gtr.

Gtr. 1: w/ Rhy. Fig. 3, 2 times

C6/G G C6/G G C6/G G C6/G


Gtr. 3

15 12 15 17 15 12 12 14 12 10 12 11 12 9 7 5 5 7 5

Gtr. 2

The guitar part for the second guitar (Gtr. 2) is written on a single staff. It features a melodic line with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of eighth and quarter notes, often beamed together. There are several measures with a 'V' marking above the staff, indicating a vibrato or a specific playing technique. The part concludes with a final chord marked 'V'.

Fill 1
*Gtr. 3



15 12 12 8
12 9 9 5

T
I
M
R

* Horns arr. for gtr.

Am7

Gtr. 1

Bm7

 D^V

Em

 D^V

Gtr. 1: w/ Rhy. Fill 1

Am7

Bm7

 D^V

Em

$$D^V$$

The image shows a musical score for the song "The Wind" by The Beatles. It includes a guitar part (top) and a bass part (bottom), both with standard notation and tablature. The guitar part features a melodic line with a key signature of one sharp (F#) and a 4/4 time signature. The bass part provides a rhythmic foundation with a similar melodic line. The tablature for the guitar is written in numbers 1-12, and the bass tablature uses numbers 1-5. The score is divided into measures by vertical bar lines, and the guitar part includes a double bar line and a repeat sign at the end.

Rhy. Fill 1

Gtr. 1

[illegible]

Gtr. 1: w/ Fill 2
N.C.

G C6/G G C6/G G C6/G G C6/G G C6/G G C6/G G

⑥ 3fr ⑥ 3fr ⑥ 3fr ④ 5fr ⑥ 3fr

Gtr. 2

Verse

Gtr. 1: w/ Rhy. Fig. 1, 2 times

C6/G G C6/G G D/E Em7 F/C C Em/D D

Cal - i - for - nia - tum - bles in - to the sea; - that'll be the day I go - back to An -

T T T T T T T T T T T

C6/G G C6/G G C6/G G C6/G G

nan - dale. Tried to warn - you a - bout Gin - o and Dad - dy G, -

T T T T T T T T T T T T T

Fill 2
Gtr. 1

TAB

0 2-4 3 4 2 0 2 2

Fill 3
Gtr. 3

TAB

12 12-11 10-8 10-8 8-9 9 10-7 8

D/E Em7 F/C C Em/D D C6/G G C6/G G

but I can't seem to get to you. through the U. S. mail. Well, I

T T T T T T T

0 0 0 2 0 2 0 8 8 10 10 3 3 3 3

Coda

Gtr. 1: w/ Rhy. Fig. 3, 2 times

C6/G G C6/G G C6/G G C6/G G

3 3 3 3 3 3 3 3

Outro Solo

Gtr. 1: w/ Rhy. Fig. 4

D Em7 Am Bm7 D Em

8va --- loco 8va loco 8va --- loco

f semi harm. - P.M. - P.H. - P.M. - P.H. - P.M. - P.H. - P.M. -

0 0 0 4 X 4 X 2 2 2 4 4 2 0 3 3 2 2 X 2 5 5 0 7 5 6 7 5 5 7 7 0 0 2 2 0 0 2 2 0 0 2

D Em7 Am Bm7 D Em

full 1/2

7 9 7 9 7 9 7 9 5 7 5 7 7 9 7 9 8 10 8 10 10 (10) 8 10 8 8 9 7 7 7 7 7

Gtr. 3: w/ Fill 1

N.C.

Gtr. 1: w/ Rhy. Fig. 4, 1st 3 meas.

D

Em7 Am

Bm7

D Em

semi-harm.

full full full 1/2

7 10 10 8 9 11 11 14 14 10 19 17 19 15 17 17 15 17 15 15 15 15 17 X 12 12 12 9 9

Gtr. 1: w/ Rhy. Fig. 4, last 3 meas.

[illegible]

Gtr. 1: w/ Rhy. Fig. 4, last 3 meas.

The musical notation for the guitar solo in "Hotel California" is shown. It features a treble clef and a key signature of one sharp (F#). The solo is divided into measures with the following chord changes: D, Em7, Am, Bm7, D, and Em. The notation includes a series of eighth and sixteenth notes, with a "semi-harm." (natural harmonics) section indicated by a dashed line and a "full" (full notes) section indicated by a solid line. The fret numbers for the solo are: 0 0 0 0 4 4 4 4, 2 2 2 2 4 4 4 4, 5 5 5 5 5 5 5 5 8 8 8 8 10 10 10 10, and 10 8 10 8 10 8 10 8.

Gtr. 1: w/ Rhy. Fig. 4

Em D Em7 Am

3 rake - 1

12 11 10 9 8 7 6 5 3 2 0 X X X

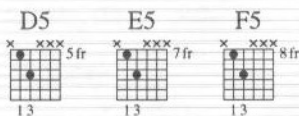
9 10 9 10 10 10 9 10 10 10 9 10 10 10

10 11

Fade Out

Night By Night

Words and Music by Walter Becker and Donald Fagen



Intro
Moderately Fast ♩ = 158

N.C.
*Gtr. 1 (clean)

*(Am7)
Rhy. Fig. 1

mf

* Two gtrs. arr. for one.

* Chord symbols represent overall tonality.

(Fmaj7) (E7#9) C D C

1. "It's a

End Rhy. Fig. 1

Verse

Gtr. 1: w/ Rhy. Fig. 1, 2 times
Gtr. 2: w/ Fill 1, 2nd time only

N.C.(Am7)

beg - ger's life," — said the Queen of Spain but don't tell it to a poor man, — 'cause he's
Jok - er tried — to tell — me I could cut it in this tube town, — when he

(Fmaj7) (Em11) C D C

got to kill — for ev - 'ry thrill — the best he can. —
tried to hang — that sign — on me, — I said take it down. — When the

Fill 1
Gtr. 2

(Am7)

Ev - 'ry - where - a - round - me I see jeal - ous - y and may - hem, be - cause
dawn pa - trol - got to tell you twice, they don't do it with a shot - gun. Yes, I'm

(Fmaj7)

(Em11)

C D

C

no men have all their peace of mind to car - ry them. Well,
cash - in' in this ten cent life for an - oth - er one. Well,

Chorus

D5

Gr. 2
(dist.)

E5

I don't real - ly care if it's wrong or if it's right but
I ain't got the heart to lose an - oth - er fight so un - til -

Gr. 1

p

F5

E5

D5

To Coda

1.

Gr. 1: w/ Rhy. Fig. 1

G5 A5 N.C.(Am7)

(cont. in notation)

my ship comes in I'll live night by night.

Gr. 2

(Fmaj7)

full

1/2

8 7 5 7 5 7 7 5 5 5 7 7 7 7 7 7 7 7

(E7#9) C D C N.C.(Am7)

full

7 5 7 (7) 5 5 5 4 0 7 7 (7) (7)

8 10 10 10 10 10 10 10 8 8 8 8 8 10 10 8 8 5 7 7 5

D.S. al Coda
(take 1st lyrics)

Gtr. 1: w/ Rhy. Fig. 1, till fade
G5 A5 N.C.(Am7)

night. _

Gr. 2

1/4

full

(7)

(Fmaj7) (E7#9) C D C N.C.(Am7)

night by night

full

3 1 3 1 3 1

2 0 2 0 2 0

3 3 3 3 5 8 (8)

by night

(E7#9) C D C N.C.(Am7)

full

full

7 7 7 7 5 7 5 7 5 7 5 7 10

0 0 0

(Fmaj7)

night by

7 4 (4) 5 7 4 5 (5) 4 5 10 8 10 10 8 10 8 10 10

(E7#9) C D C N.C.(Am7)

night

8va

8 7 8 7 8 7 8 7 8 7 8 7 5 5 8 10 10 8 8 12 12 10 10 15 15 17 15 17 15

Begin Fade

(Fmaj7) (E7#9)

night by night

8va loco

full

15 13 15 (15) 13 15 13 15 15 15 (15) 13 14 15 15 15 13 15 15 15 13 15 15 15 13 15 15 15 13 11 13 12

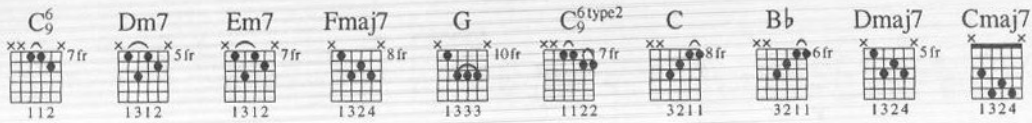
C D C N.C.(Am7) Fade Out

8va loco

(12) 12 19 19 19 15 15 15 12 12 12 13 13 13 12 12 12 12 12 14 14 14 13 (13)

Parker's Band

Words and Music by Walter Becker and Donald Fagen



Intro

Moderately Fast ♩ = 139

N.C.

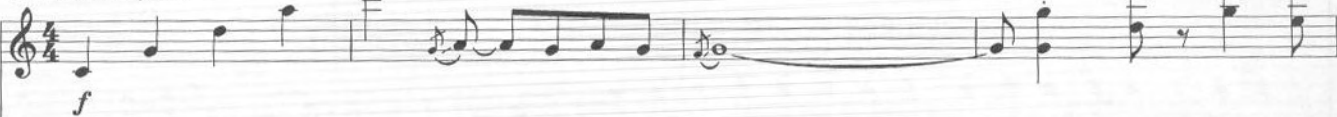
Rhy. Fig. 1

End Rhy. Fig. 1

Gtr. 2
(elec.)

w/ slight dist.

Gtr. 1 (dist.) Denny Dias



*Gtr. 3

Rhy. Fig. 1A

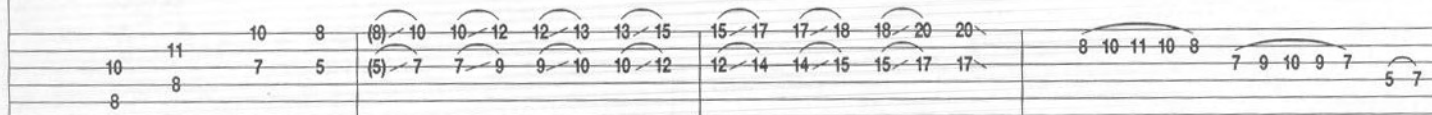
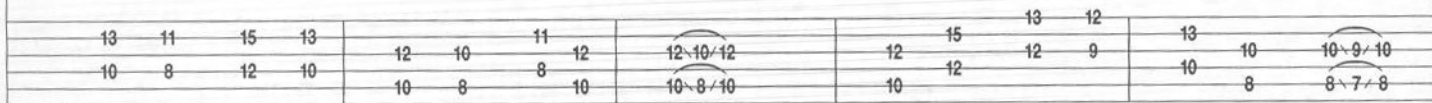
End Rhy. Fig. 1A



* Piano arr. for gtr.

Gtrs. 2 & 3: w/ Rhy. Figs. 1 & 1A, 5 times

Gtr. 1



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Chords: Dm7, Em7, Fmaj7, G, C₉⁶ type2

Gtrs. 2 & 3

Gr. 3

Verse

Gr. 3: w/ Rhy. Fig. 1A, 6 times

Chord: C₉⁶

1. Sav - oy Sides - pre - sents a new sax - o - phone sen - sa - tion. It's

mf

Park - er's band - with a smooth style of syn - co - pa - tion.

in'. You've got to come on man and take a piece of Mis - ter Park - er's band.

 C_9^6

- lo. _____ You'll be groov-in' high_ or re-lax-in' at Cam-a-ril - lo. _____

Sud - den - ly the mu - sic hits ____ you, ____ it's a bird of flight that just can't quit ____ you. You've got to

 C_6

Dm7 Em7 Fmaj7 G C₉⁶

Gtrs. 1, 2 & 3

come on man and take a piece of Mis-ter Park-er's band.

Bridge

Dmaj7 Dm7 Cmaj7 Cm7 Bbm7 Eb9 Abmaj7

We will spend a diz - zy week - end smacked in - to a trance.

mf let ring throughout

9 10 8 10 10 7 8 6 8 8 4 6 3 4 6 3 1 5 3 6 4 6 4

Abm7 Db9 Gbmaj7 Ebm7 Cbmaj7/Fb Dm7b5 G7sus4

Me and you will lis - ten to a lit - tle bit of what made the Preach - er dance.

7 8 6 6 6 6 7 6 11 11 11 13 7 6 9 8

Verse

Gtr. 1: w/ Riff A, 6 times
Gtrs. 2 & 3: w/ Rhy. Figs. 1 & 1A, 6 times

3. Bring your horn a - long and you can add to the pure con - fec - tion _____ and if

you can't fly _____ you'll have to move in with the rhy - thm sec - tion. _____

Eith - er way you're bound to func - tion, _____ Fif - ty Sec - ond Street's the junc - tion. You've got to

Gtr. 1 tacet
Dm7 Em7 Fmaj7 Em7 Dm7 Em7

Gtrs. 2 & 3

come on man _____ and take a piece of Mis - ter Park - er's, clap your _____ hands _____ and take a

Fmaj7 Em7 Dm7 Em7 Fmaj7 G

piece of Mis - ter Park - er's, come on man — and take a piece of Mis - ter Park - er's band. —

Gtr. 1

mf

let ring — — — — — | let ring — — — — — | let ring — — — — — | let ring — — — — — |

12 10 14 12 10 12 12 14 12 13 14 12

Outro

Gtrs. 2 & 3: w/ Rhy. Figs. 1 & 1A, 4 times Gtr. 1: w/ Riff B, 3 times

C₉

Gtr. 1 Riff B End Riff B

mf

10 12 11 10 12 9 10 11 10 9 8 8 11 11 10 9 8 10 8 9 (10)

8 12 8 10 9 8 8 9 10 11 8 10 9 10 8 8 11 12 11 8 10

* Sax. arr. for two gtrs.

Gtr. 4

Gtr. 5

Gtrs. 2, 4 & 5 tacet

N.C.

Gtr. 1

Gtr. 3

Peg

Words and Music by Walter Becker and Donald Fagen

Chord diagrams for various chords and scales:

- Gmaj9, F#7#9, Fadd9, E7#9, Ebadd9, D7#9, Cmaj7, Bm7#5, Gadd9
- Fmaj7, Cadd9, Gmaj7, Dadd9, Cmaj7^{VIII}, Bm7#5^{VII}, A7sus4, E7sus4, A
- C, G, F#7, Bm7, E7#9^{VI}, Am7, D9sus4, F#m7, Bm7, Em7

Intro

Moderate Jazz-Rock ♩ = 117

Intro musical notation and tablature:

Gtr. 2 (clean) // w/ chorus Riff A

*Gtr. 1

mf

TAB: 5 3 5 | 2 5 7 5 | 1 3 1 | 0 3 0 | 3 1 3

* Lyricon arr. for gtr.

Verse

Verse musical notation and tablature:

D7#9, Gtr. 1 tacet, Cmaj7, Bm7#5, Cmaj7, Gadd9

End Rhy. Fig. 1, Rhy. Fig. 2, *Gtr. 4

1. I've seen your pi - ture,
pin - shot,

End Riff A, Gtr. 3 (clean), Riff B

P.M. - - - - - P.M. throughout 2nd & 3rd time simile

TAB: 2 1 3 0 1 0 3 | 7 9 8 9 8 9 8 | 7 9 8 9 8 9 8

* Kybd. arr. for gtr.

Fill 2 musical notation and tablature:

Gtr. 1

full, full, full

TAB: 2 (2) (2)

Gr. 1: w/ Fill 1, 2nd & 3rd time

Cmaj7

Gadd9

Cmaj7

Gadd9

Cmaj7

Gadd9

your name in lights a - bove it. This is your
I keep it with your let - ter. Done up in

Fmaj7

Cadd9

Fmaj7

Cadd9

Gr. 1: w/ Fill 1, 2nd & 3rd time

Cmaj7

Gadd9

big de - but, ___ it's like a dream come - true. ___
blue - print - blue, ___ it sure looks good on ___ you, ___

Cmaj7

Gadd9

Gmaj7

Dadd9

Fmaj7

Cadd9

So won't you smile for the cam - 'ra? I know they're gon - na
and when you smile for the cam - 'ra, I know I'll love you

Fill 1
Gr. 1

1. 2.

Cmaj7 Gadd9 Cmaj7 Gadd9 Cmaj7 Gadd9

End Rhy. Fig. 2 Gtr. 3: w/ Fill 3, 2nd time

love it, bet - ter. Peg. 2. I like your

End Riff B

(cont. in slash)

7 9 8 8 9 8 8 9 8 9 7 9 8 8 9 8 7 10 8 6 7 7 10 10 8

Chorus

Gtr. 4 tacet Cmaj7^{VIII} Bm7#5^{VII} A7sus4 E7sus4 Cmaj7^{VIII} Bm7#5^{VII} A7sus4 E7sus4

Rhy. Fig. 3

Gtr. 3

Peg, _____ it will come back to _____ you. _____ Peg, _____ it will come back to _____ you. _____

(Peg. Back to _____ you. _____ Peg. Back to _____ you. _____

A C G F#7 Bm7 E7#9^{VI} Gtr. 1: w/ Fill 4, 2nd time Am7 D9sus4

End Rhy. Fig. 3 (cont. in notation)

To Coda

Then _____ the shut-ter falls, you see it all in three _____ D. _____ It's your fav-'rite for-eign

Ah, _____ shut-ter falls _____ all in three _____ D. for - eign mo - vie.)

Cmaj7 Gadd9 Cmaj7 Gadd9 Gtr. 2 F#m7 Bm7 Em7 Bm7 Cmaj7

Gtr. 3 tacet

mo - vie.

Gtr. 3

P.M. - - - - -

7 9 8 8 9 8 8 9 8 9 7 9 8 8 9 8 8 7 10

Fill 3

Gtr. 3

P.M. - - - - -

TAB

7 9 8 8 9 8 8 9 8

Fill 4

Gtr. 1

TAB

12 15 12

Interlude

Gtr. 1: w/ Riff A
Gtr. 2: w/ Rhy. Fig. 1

Guitar Solo (Jay Graydon)

Gtr. 3: w/ Riff B, simile
Gtr. 4: w/ Rhy. Fig. 2

7 Cmaj7 Gtr. 5 (dist.) Gadd9

7 Cmaj7 Gadd9 Cmaj7 Gadd9

1/2 full

8 6 8 8 9 7 12 12 12 8 9 8 7 9

7 9 8 8 9 8 9 8

P.M. — — — — —

Cmaj7 Gadd9 Cmaj7 Gadd9 Fmaj7 Cadd9 Fmaj7 Cadd9

3 3

full full

6 10 8 15 7 10 9 16 17 10 8 8 10 10 8 8 6 8 6 5 6 5 3 5 3 5 3 4

Cmaj7 Gadd9 Cmaj7 Gadd9 Gmaj7 Dadd9

6 6 3

1/2 (14)

5 2 0 3 0 2 5 3 6 0 4 7 0 5 9 0 7 10 7 10 7 9 7 9 12 9 12 14 14

Fmaj7 Cadd9 Cmaj7 Gadd9 Cmaj7 Gadd9

D.S. al Coda
(take 2nd lyrics/2nd ending)

3. I like your

1/2 full full full

(14) 10 10 (10) 8 9 8 10 8 9 7 5 8 5 4 8 4 2 6 (6) 5 3 5 3 3

⊕ Coda

Outro

Gtr. 3: w/ Rhy. Fig. 3, 4 times & fade

Cmaj7

Bm7#5

Voc. Fig. 1

A7sus4

E7sus4

Cmaj7

Bm7#5



mo - vie
(Peg.

it will come back to — you. —
Back to — you. —

Peg. — it will come
Peg.

A7sus4

E7sus4

A

C

G

F#7

Bm7

E7#9



back to — you. —
Back to — you. —

then Ah, — the shut-ter falls
shut-ter falls — you see it all in three D. —
all in three D.

Am7

D9sus4

w/ Voc. Fig. 1, 3 times

Cmaj7

Bm7#5

Asus4

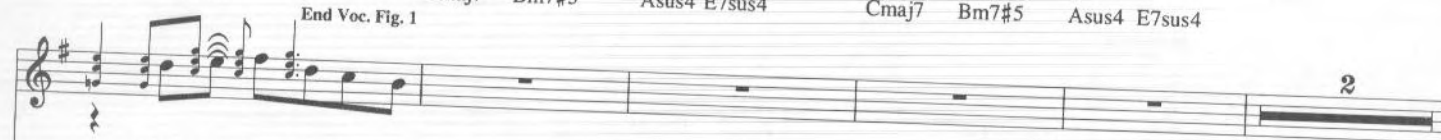
E7sus4

Cmaj7

Bm7#5

Asus4 E7sus4

End Voc. Fig. 1



It's your fav 'rite for - eign
for - eign mo - vie.)

Gtr. 5 (dist.)



9 10 12

9 11 12

8 10 12

10 12 8

10 8 10

10 12 8

10 8 10

10 12 8

10 8 10

10 12 8

10 8 10

10 12 8

10 8 10

10 12 8

10 8 10

10 12 8

Bm7 E7#9

Am7 D9sus4

Cmaj7

Bm7#5

A7sus4

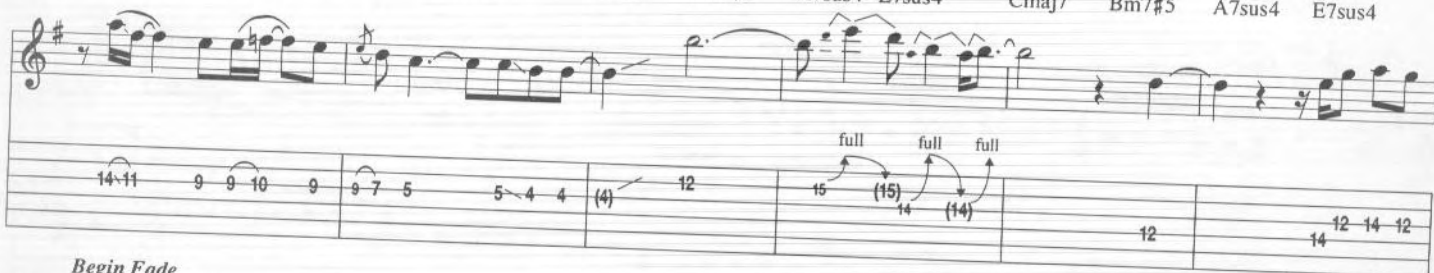
E7sus4

Cmaj7

Bm7#5

A7sus4

E7sus4



full

full

full

full

full

full

full

full

full

full

Begin Fade

A

C

G

F#7

Bm7

E7#9

Am7

D9sus4

Cmaj7

Bm#5

Bm#5



A7sus4

E7sus4

Cmaj7

Bm7#5

A7sus4

E7sus4

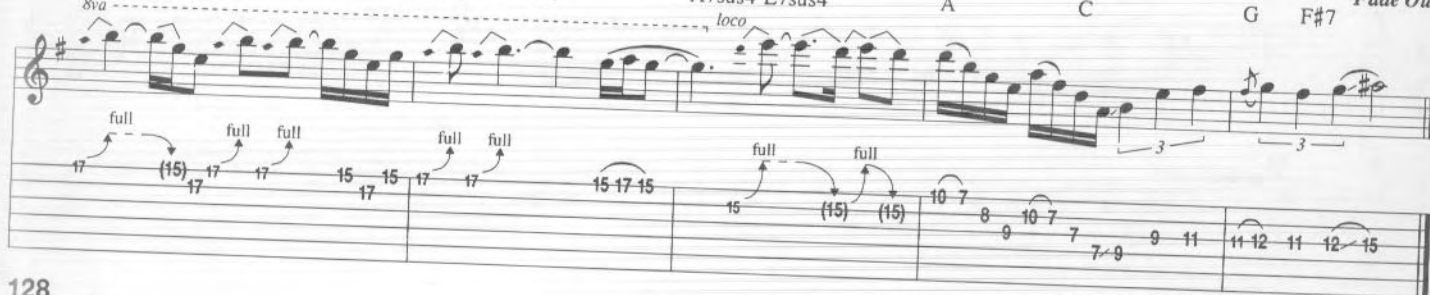
A

C

G

F#7

Fade Out



Pretzel Logic

Words and Music by Walter Becker and Donald Fagen

Intro

Moderately ♩ = 97 (♩ = ♩³)

N.C.(Am7)

Am7

(kybd.)

4

play 3 times

Verse

Gtr. 2: w/ Fill 1, 2nd time

*Am7

1. I would love to tour the South - land
nev - er met Na - po - le - on, —

Gtr. 1 (clean)

mf

Rhy. Fig. 1

TAB

* Chord symbols represent overall tonality.

Fmaj7

Am7

Dm7

in a trav - 'ling min-strel show. —
but I plan — to find the time. —

Yes, I'd — love to tour the South - land —
I have nev - er met Na - po - le - on, —

TAB

Am7

Chorus

D/E

E/A

in a trav - 'ling min-strel show. —
but I plan — to find the time. —

Yes I do. —

Yes, I'm dy'n' to be a star — and
'Cause he looks so — fine — up -

TAB

Fill 1

Gtr. 2 (elec.)

f w/ slight dist.

full

grad. bend 1 1/2

full

full

full

TAB

C/D D/G D/E E/A C/D D/G

make them laugh. They sound just like a re - cord on a pho - no graph. } Those
on that hill. They tell me he was lone - ly, he's lone - ly still.

5 7 7 9 5 7 5 7

D/E E/A Am/C D Am/C

days are gone for - ev - er, o - ver a long — time a - go. — Oh, — yeah. —

End Rhy. Fig. 1 Rhy. Fig. 2

7 9 10 10 10

7 9 9 11 9

7 9 10 11 10

[illegible]

2.

Guitar Solo (Walter Becker)

Gtr. 1; w/ Rhy. Fig. 1, 1st 4 meas. only

Gtr. 2 Am7

Gtr. 2 Am7

7 9 7 9 | 7 6/7 8 7/9 | 7 9 7 5/7 5 5 8 5 8 7 5 5 5

Am7

Fmaj7

Am7

even

3

full

full

full

full

7 5

7 5 5 5 8/10 8 9 10 7 5 6 5

7 5 7 (7) 5 X 4 (4) 2 4 4 (4) 2 4 2

* Played behind the beat.

Dm7

Am7

3

3

full

full

full

5 7 7 (7) 5 7 7 (7)

7 5 7 5 5 8 6 7 5 6 7 5

5 7 7 5 7 5 5/7

7 8 7 2 2

D/E

E/A

C/D

D/G

D/E

E/A

3

3

full

full

4 2 4 4 (4) 2 4 4/6 5 7

8 7 5 7 5 5/7 9

9 7 9 7 10 9 7 5 7 (7) 5 5 7 5 7

C/D

D/G

D/E

E/A

C/F

B \flat

3

3

full

full

full

full

8 7 7 8 7 7 9

9 9/11 10 12 (12) 12 (12) 12 9/11 10

12 12 (12) 10 13 13 10 12 9 12 9

1/2 1/2

full

Gtr. 1

6

7

8

Gtr. 1: w/ Rhy. Fig. 1, 1st 3 meas. only

Am7

D

3. I

Verse

Gtr. 2 tacet

Am

Fmaj7

Am7

Gtr. 1: w/ Rhy. Fig. 1, last 9 meas. only

Dm7

N.C.

* Sung behind the beat.

Chorus
Gtr. 2 tacet

Am7 D/E E/A C/D D/G

Well, I've seen 'em on the T. V. the mov - ie show. — They

full 10 (10) 7 (7) grad. bend full 10 10

D/E E/A C/D D/G D/E E/A

say the times are chang - in', but I just don't — know. — These things are gone for - ev - er,

Gtr. 1: w/ Rhy. Fig. 2

Am/C D Am/C Fmaj7 G

o - ver a long — time a - go. — Oh, — yeah. —

Outro
Am7 Fmaj7 G

Oh ———— yeah. — Hey, — hey!

Gtr. 2

full 5 7 full 5 7 (7) 5 7 10 10

Gtr. 1 Rhy. Fig. 3 End Rhy. Fig. 3

let ring — — — — — let ring — — — — — let ring — — — — —

3 5 3 5 0 1 3 3 5 5 5 5 5 5 5 5

0 0 0 0 1 1 2 3 3 5 5 5 5 5 5 5

Gtr. 1: w/ Rhy. Fig. 3, simile, till fade

Am7 Fmaj7 G Am7

full 3 full 3 full 3 full 3

(10) 8 5 5 5 7 (7) 5 7 9 10 9 10 10 10 8 10 9 9 7 5

The first system of the musical score for 'The Girl on the Train' consists of two staves. The top staff is in treble clef and contains a melodic line with eighth and sixteenth notes, including triplets. Above the staff, the chords 'Fmaj7' and 'G' are indicated. The bottom staff is in bass clef and contains a bass line with notes 7, (7), 5, 7, 5, (5), 7, 5, 7, 7, 7, 5, 7, 7, (7), 5, 7. Arrows labeled 'full' point to the notes (7), 5, (5), and (7) in the bass line.

Am7

The image shows the Am7 scale and arpeggio on a grand staff. The top staff is a treble clef with a key signature of one flat (Bb). The scale is written as a sequence of eighth notes: A2, Bb2, C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7, D7, E7, F7, G7, A7, Bb7, C8, D8, E8, F8, G8, A8, Bb8, C9, D9, E9, F9, G9, A9, Bb9, C10, D10, E10, F10, G10, A10, Bb10, C11, D11, E11, F11, G11, A11, Bb11, C12, D12, E12, F12, G12, A12, Bb12, C13, D13, E13, F13, G13, A13, Bb13, C14, D14, E14, F14, G14, A14, Bb14, C15, D15, E15, F15, G15, A15, Bb15, C16, D16, E16, F16, G16, A16, Bb16, C17, D17, E17, F17, G17, A17, Bb17, C18, D18, E18, F18, G18, A18, Bb18, C19, D19, E19, F19, G19, A19, Bb19, C20, D20, E20, F20, G20, A20, Bb20, C21, D21, E21, F21, G21, A21, Bb21, C22, D22, E22, F22, G22, A22, Bb22, C23, D23, E23, F23, G23, A23, Bb23, C24, D24, E24, F24, G24, A24, Bb24, C25, D25, E25, F25, G25, A25, Bb25, C26, D26, E26, F26, G26, A26, Bb26, C27, D27, E27, F27, G27, A27, Bb27, C28, D28, E28, F28, G28, A28, Bb28, C29, D29, E29, F29, G29, A29, Bb29, C30, D30, E30, F30, G30, A30, Bb30, C31, D31, E31, F31, G31, A31, Bb31, C32, D32, E32, F32, G32, A32, Bb32, C33, D33, E33, F33, G33, A33, Bb33, C34, D34, E34, F34, G34, A34, Bb34, C35, D35, E35, F35, G35, A35, Bb35, C36, D36, E36, F36, G36, A36, Bb36, C37, D37, E37, F37, G37, A37, Bb37, C38, D38, E38, F38, G38, A38, Bb38, C39, D39, E39, F39, G39, A39, Bb39, C40, D40, E40, F40, G40, A40, Bb40, C41, D41, E41, F41, G41, A41, Bb41, C42, D42, E42, F42, G42, A42, Bb42, C43, D43, E43, F43, G43, A43, Bb43, C44, D44, E44, F44, G44, A44, Bb44, C45, D45, E45, F45, G45, A45, Bb45, C46, D46, E46, F46, G46, A46, Bb46, C47, D47, E47, F47, G47, A47, Bb47, C48, D48, E48, F48, G48, A48, Bb48, C49, D49, E49, F49, G49, A49, Bb49, C50, D50, E50, F50, G50, A50, Bb50, C51, D51, E51, F51, G51, A51, Bb51, C52, D52, E52, F52, G52, A52, Bb52, C53, D53, E53, F53, G53, A53, Bb53, C54, D54, E54, F54, G54, A54, Bb54, C55, D55, E55, F55, G55, A55, Bb55, C56, D56, E56, F56, G56, A56, Bb56, C57, D57, E57, F57, G57, A57, Bb57, C58, D58, E58, F58, G58, A58, Bb58, C59, D59, E59, F59, G59, A59, Bb59, C60, D60, E60, F60, G60, A60, Bb60, C61, D61, E61, F61, G61, A61, Bb61, C62, D62, E62, F62, G62, A62, Bb62, C63, D63, E63, F63, G63, A63, Bb63, C64, D64, E64, F64, G64, A64, Bb64, C65, D65, E65, F65, G65, A65, Bb65, C66, D66, E66, F66, G66, A66, Bb66, C67, D67, E67, F67, G67, A67, Bb67, C68, D68, E68, F68, G68, A68, Bb68, C69, D69, E69, F69, G69, A69, Bb69, C70, D70, E70, F70, G70, A70, Bb70, C71, D71, E71, F71, G71, A71, Bb71, C72, D72, E72, F72, G72, A72, Bb72, C73, D73, E73, F73, G73, A73, Bb73, C74, D74, E74, F74, G74, A74, Bb74, C75, D75, E75, F75, G75, A75, Bb75, C76, D76, E76, F76, G76, A76, Bb76, C77, D77, E77, F77, G77, A77, Bb77, C78, D78, E78, F78, G78, A78, Bb78, C79, D79, E79, F79, G79, A79, Bb79, C80, D80, E80, F80, G80, A80, Bb80, C81, D81, E81, F81, G81, A81, Bb81, C82, D82, E82, F82, G82, A82, Bb82, C83, D83, E83, F83, G83, A83, Bb83, C84, D84, E84, F84, G84, A84, Bb84, C85, D85, E85, F85, G85, A85, Bb85, C86, D86, E86, F86, G86, A86, Bb86, C87, D87, E87, F87, G87, A87, Bb87, C88, D88, E88, F88, G88, A88, Bb88, C89, D89, E89, F89, G89, A89, Bb89, C90, D90, E90, F90, G90, A90, Bb90, C91, D91, E91, F91, G91, A91, Bb91, C92, D92, E92, F92, G92, A92, Bb92, C93, D93, E93, F93, G93, A93, Bb93, C94, D94, E94, F94, G94, A94, Bb94, C95, D95, E95, F95, G95, A95, Bb95, C96, D96, E96, F96, G96, A96, Bb96, C97, D97, E97, F97, G97, A97, Bb97, C98, D98, E98, F98, G98, A98, Bb98, C99, D99, E99, F99, G99, A99, Bb99, C100, D100, E100, F100, G100, A100, Bb100, C101, D101, E101, F101, G101, A101, Bb101, C102, D102, E102, F102, G102, A102, Bb102, C103, D103, E103, F103, G103, A103, Bb103, C104, D104, E104, F104, G104, A104, Bb104, C105, D105, E105, F105, G105, A105, Bb105, C106, D106, E106, F106, G106, A106, Bb106, C107, D107, E107, F107, G107, A107, Bb107, C108, D108, E108, F108, G108, A108, Bb108, C109, D109, E109, F109, G109, A109, Bb109, C110, D110, E110, F110, G110, A110, Bb110, C111, D111, E111, F111, G111, A111, Bb111, C112, D112, E112, F112, G112, A112, Bb112, C113, D113, E113, F113, G113, A113, Bb113, C114, D114, E114, F114, G114, A114, Bb114, C115, D115, E115, F115, G115, A115, Bb115, C116, D116, E116, F116, G116, A116, Bb116, C117, D117, E117, F117, G117, A117, Bb117, C118, D118, E118, F118, G118, A118, Bb118, C119, D119, E119, F119, G119, A119, Bb119, C120, D120, E120, F120, G120, A120, Bb120, C121, D121, E121, F121, G121, A121, Bb121, C122, D122, E122, F122, G122, A122, Bb122, C123, D123, E123, F123, G123, A123, Bb123, C124, D124, E124, F124, G124, A124, Bb124, C125, D125, E125, F125, G125, A125, Bb125, C126, D126, E126, F126, G126, A126, Bb126, C127, D127, E127, F127, G127, A127, Bb127, C128, D128, E128, F128, G128, A128, Bb128, C129, D129, E129, F129, G129, A129, Bb129, C130, D130, E130, F130, G130, A130, Bb130, C131, D131, E131, F131, G131, A131, Bb131, C132, D132, E132, F132, G132, A132, Bb132, C133, D133, E133, F133, G133, A133, Bb133, C134, D134, E134, F134, G134, A134,

The musical score for "Begin Fade" consists of two staves. The top staff is in treble clef and contains a sequence of chords: Fmaj7, G, and F. The bottom staff is in bass clef and contains a sequence of chords: F, G, and F. The score is marked with "full" and "Begin Fade". The top staff has a "5" under the first two measures and a "3" under the last measure. The bottom staff has a "7" under the first two measures and a "7" under the last measure.

The 'Fade Out' section of the musical score for 'The Sound of Silence' is shown. It features a treble clef and a key signature of one sharp (F#). The tempo is marked 'Andante'. The section is divided into two parts: 'Am7' and 'Fmaj7'. The notation includes a series of chords and a final 'Fade Out' instruction. Below the staff, there are fingerings for the left hand, with numbers 5, 7, 9, 11, 8, 10, 7, 9, 6, 8, 5, 7, 4, 6, 3, 5, 2, 4, 1, 3, 0, 2, and 2. A dashed line with arrows indicates a sequence of notes or chords.

Words and Music by Walter Becker and Donald Fagen

F#5
xxxx

| 3



Moderate Rock ♩ = 138 *sf**ffz*

N.C.

Gtr. 1 (dist.)

Gtr. 2 (clean)

TAB

9 (9) 10 9 7 9 7 9 7 7 5 4 5 0 2 0 2 4 2 2 4 0 3 7 7 11

3 3 2 5 0 2 0 5 5 4 7 2 4 2 2 3 5 7 2 4 5 7 3 3 2 5 0 2 0

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(A)

(G)

(A)

Gtr. 1

*Gtr. 3
divisi

Verse

Gtr. 1 tacet
N.C.(D)

(A/C#) (Bm7) (A) (D) (A/C#) (Bm7)

1. Your ev - er last - in' sum-mer you can see it fad-in' fast. _ So you grab a piece of some-thin' that you

Gtr. 2

Riff A

Gtr. 3

Riff A1

think is gon-na last. — Well you would - n't e-ven know a dia-mond if you held it in your hand. The

(A/C#) (Bm7) (A)

things you think are pre - cious I can't un - der - stand. Are you reel - in' in the

End Riff A

End Riff A1

[illegible]

G

tears? ____

Have you had e-nough of mine? ____

A

Are you reel-in' in the

End Rhy. Fig. 1 Rhy. Fig. 2

End Rhy. Fig. 2

Gtr. 2: w/ Rhy. Fig. 1

G

years; ____

stow-in' a-way the time? ____

A

D/A A D/A

Are you gath-er-in' up the

Gtr. 1

8va -

loco

G

tears? ____

Have you had e-nough of mine? ____

Gtr. 2

F#5 F#m7 F#5 F#m7 F#5 F#m7

Gtr. 1

Gtr. 3

Gtrs. 2 & 3: w/ Riffs A & A1

Gtr. I tacet

things that — pass for know - ledge — I can't un - der - stand. — Are you reel - in in the

Chorus

Gr. 2 Rhy. Fig. 3

3 3 2 0 0 0 0 2 0 3 3 2 0 X 2 0 0 4 2 0 0 4 2 0 0 4 2 4 2 4 2

End Rhy. Fig. 3

3 3 2 0 0 0 2 0

3 3 2 0 2 0 0 0 4 2 2 4 2 2

G

G

Interlude

Gtr. 2: w/ Fill 1, 2nd time

Fill 1

Gtr. 2

2.

Gtr. 2: w/ Riff B
(G)

Gtr. 1

3 2 0 2 5 2 0 2 3 2 0 2 5 2 0 2

0 0 2 4 0 0 2 4

Gtr. 4 (elec.)

w/ slight dist.

0 2 0 0 0 2 0 0 0 2

0 2 4 2 0 4 2 4 0 2 0 4 2 2 2 4 2 2 4 2 3 2 2 5 0 2 3 2 2 5 0 2

0 2 3 2 0 2 0 2 0 2 0 2 2 2 2 0 2 2 2 0 2 0 2 5 0 2 2 0 2 5 0 2

Guitar Solo (Elliot Randall)

Gtr. 4 tacet

G

Rhy. Fig. 4

A

End Rhy. Fig. 4

Gtr. 2

Gtr. 1

f

14 (14) 1/2 (14) 9 1/2 7 full 5 5 6 7 5 5 7 1/2 6 7 7 7 0

The musical score for "The Wind" by John Williams is presented in a single system. The top staff is in treble clef, key of D major (one sharp), and 2/4 time. The melody begins with a G4, followed by a triplet of eighth notes (A4, B4, C5), then another triplet (D5, E5, F#5). This is followed by a series of eighth notes: G5, A5, B5, C6, D6, E6, F#6, G7, A7, B7, C8, D8, E8, F#8, G9, A9, B9, C10, D10, E10, F#11, G12, A12, B12, C13, D13, E13, F#14, G15, A15, B15, C16, D16, E16, F#17, G18, A18, B18, C19, D19, E19, F#20, G21, A21, B21, C22, D22, E22, F#23, G24, A24, B24, C25, D25, E25, F#26, G27, A27, B27, C28, D28, E28, F#29, G30, A30, B30, C31, D31, E31, F#32, G33, A33, B33, C34, D34, E34, F#35, G36, A36, B36, C37, D37, E37, F#38, G39, A39, B39, C40, D40, E40, F#41, G42, A42, B42, C43, D43, E43, F#44, G45, A45, B45, C46, D46, E46, F#47, G48, A48, B48, C49, D49, E49, F#50, G51, A51, B51, C52, D52, E52, F#53, G54, A54, B54, C55, D55, E55, F#56, G57, A57, B57, C58, D58, E58, F#59, G60, A60, B60, C61, D61, E61, F#62, G63, A63, B63, C64, D64, E64, F#65, G66, A66, B66, C67, D67, E67, F#68, G69, A69, B69, C70, D70, E70, F#71, G72, A72, B72, C73, D73, E73, F#74, G75, A75, B75, C76, D76, E76, F#77, G78, A78, B78, C79, D79, E79, F#80, G81, A81, B81, C82, D82, E82, F#83, G84, A84, B84, C85, D85, E85, F#86, G87, A87, B87, C88, D88, E88, F#89, G90, A90, B90, C91, D91, E91, F#92, G93, A93, B93, C94, D94, E94, F#95, G96, A96, B96, C97, D97, E97, F#98, G99, A99, B99, C100, D100, E100, F#101, G102, A102, B102, C103, D103, E103, F#104, G105, A105, B105, C106, D106, E106, F#107, G108, A108, B108, C109, D109, E109, F#110, G111, A111, B111, C112, D112, E112, F#113, G114, A114, B114, C115, D115, E115, F#116, G117, A117, B117, C118, D118, E118, F#119, G120, A120, B120, C121, D121, E121, F#122, G123, A123, B123, C124, D124, E124, F#125, G126, A126, B126, C127, D127, E127, F#128, G129, A129, B129, C130, D130, E130, F#131, G132, A132, B132, C133, D133, E133, F#134, G135, A135, B135, C136, D136, E136, F#137, G138, A138, B138, C139, D139, E139, F#140, G141, A141, B141, C142, D142, E142, F#143, G144, A144, B144, C145, D145, E145, F#146, G147, A147, B147, C148, D148, E148, F#149, G150, A150, B150, C151, D151, E151, F#152, G153, A153, B153, C154, D154, E154, F#155, G156, A156, B156, C157, D157, E157, F#158, G159, A159, B159, C160, D160, E160, F#161, G162, A162, B162, C163, D163, E163, F#164, G165, A165, B165, C166, D166, E166, F#167, G168, A168, B168, C169, D169, E169, F#170, G171, A171, B171, C172, D172, E172, F#173, G174, A174, B174, C175, D175, E175, F#176, G177, A177, B177, C178, D178, E178, F#179, G180, A180, B180, C181, D181, E181, F#182, G183, A183, B183, C184, D184, E184, F#185, G186, A186, B186, C187, D187, E187, F#188, G189, A189, B189, C190, D190, E190, F#191, G192, A192, B192, C193, D193, E193, F#194, G195, A195, B195, C196, D196, E196, F#197, G198, A198, B198, C199, D199, E199, F#200, G201, A201, B201, C202, D202, E202, F#203, G204, A204, B204, C205, D205, E205, F#206, G207, A207, B207, C208, D208, E208, F#209, G210, A210, B210, C211, D211, E211, F#212, G213, A213, B213, C214, D214, E214, F#215, G216, A216, B216, C217, D217, E217, F#218, G219, A219, B219, C220, D220, E220, F#221, G222, A222, B222, C223, D223, E223, F#224, G225, A225, B225, C226, D226, E226, F#227, G228, A228, B228, C229, D229, E229, F#230, G231, A231, B231, C232, D232, E232, F#233, G234, A234, B234, C235, D235, E235, F#236, G237, A237, B237, C238, D238, E238, F#239, G240, A240, B240, C241, D241, E241, F#242, G243, A243, B243, C244, D244, E244, F#245, G246, A246, B246, C247, D247, E247, F#248, G249, A249, B249, C250, D250, E250, F#251, G252, A252, B252, C253, D253, E253, F#254, G255, A255, B255, C256, D256, E256, F#257, G258, A258, B258, C259, D259, E259, F#260, G261, A261, B261, C262, D262, E262, F#263, G264, A264, B264, C265, D265, E265, F#266, G267, A267, B267, C268, D268, E268, F#269, G270, A270, B270, C271, D271, E271, F#272, G273, A273, B273, C274, D274, E274, F#275, G276, A276, B276, C277, D277, E277, F#278, G279, A279, B279, C280, D280, E280, F#281, G282, A282, B282, C283, D283, E283, F#284, G285, A285, B285, C286, D286, E286, F#287, G288, A288, B288, C289, D289, E289, F#290, G291, A291, B291, C292, D292, E292, F#293, G294, A294, B294, C295, D295, E295, F#296, G297, A297, B297, C298, D298, E298, F#299, G300, A300, B300, C301, D301, E301, F#302, G303, A303, B303, C304, D304, E304, F#305, G306, A306, B306, C307, D307, E307, F#308, G309, A309, B309, C310, D310, E310, F#311, G312, A312, B312, C313, D313, E313, F#314, G315, A315, B315, C316, D316, E316, F#317, G318, A318, B318, C319, D319, E319, F#320, G321, A321, B321, C322, D322, E322, F#323, G324, A324, B324, C325, D325, E325, F#326, G327, A327, B327, C328, D328, E328, F#329, G330, A330, B330, C331, D331, E331, F#332, G333, A333, B333, C334, D334, E334, F#335, G336, A336, B336, C337, D337, E337, F#338, G339, A339, B339, C340, D340, E340, F#341, G342, A342, B342, C343, D343, E343, F#344, G345, A345, B345, C346, D346, E346, F#347, G348, A348, B348, C349, D349, E349, F#

Gr. 2

A

Gtr. 1

Measures 1-4 of the guitar part. The staff shows a melodic line with triplets and a wavy line indicating a tremolo. The fretboard diagram below shows fingerings for measures 1 and 2, with arrows indicating a 1/2 fret bend.

The second system of the musical score for 'The Wind' continues from the first system. It features a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The melody consists of eighth and quarter notes, with some measures containing triplets. The bass line is represented by a TAB (Tape Back) notation, which uses numbers 0-7 to indicate fret positions and 'X' to indicate natural harmonics. The system concludes with a double bar line and the instruction '(cont. in slash)' in parentheses.

142

Verse

Gtr. 1 tacet
Gtrs. 2 & 3: w/ Riffs A & A1

(D) (A/C#) (Bm7) (A) (D) (A/C#) (Bm7)

3. I've spent a - lot of _ mon-ey _ and I've spent a - lot of time. _ The trip we made_ to Hol-ly-wood is _ etched up -

(A) (Em) (D#°7) (Dm) (A/C#) (D)

- on my mind. Af - ter all the things we've done and seen _ you find an - oth - er man. The

(A/C#) (Bm7) (A)

things you _ think are use - less I _ can't un - der - stand. _ Are you reel - in' in the

Chorus

Gtr. 2: w/ Rhy. Fig. 3, simile

(G) (A)

years; _ stow-in' a-way the time? _ Are you gath-er in' up the

Gtr. 1

f

X X 9 7 7 9 7

5 5 5 7 5

Gtr. 2: w/ Rhy. Fig. 2, simile

(G) (A)

tears? _ Have you had e-nough of mine? _ Are you reel-in' in the

8va - loco

15 15 15 17 12 12 12 14 12

12 10 9 12 10 9 7

Gtr. 2: w/ Rhy. Fig. 3, simile

G

years; _ stow-in' a-way the time? _

12 10 8 7 9 7 6 9 7 7 5 7 5 5 5 5 5

9 7 5 5 7 5 4 7 5 5 7 5 5

Are you gath-er - in' up the tears? _____ Have you had e - nough of

The first system contains a vocal line in G major with lyrics "Are you gath-er - in' up the tears? _____ Have you had e - nough of". The guitar line below it features a 5/7 fretting pattern across the first two measures.

mine? _____

let ring - - - - -

mf

The second system continues the vocal line with "mine? _____". It includes three guitar parts: Gtr. 2 (F#5), Gtr. 1 (mf), and Gtr. 4. The Gtr. 1 part has a "let ring" instruction. The system concludes with a guitar line labeled Gtr. 4.

Interlude

Gtr. 1: w/ Riff B (G)

Gtr. 4

The Interlude section features two guitar parts: Gtr. 1 (w/ Riff B, G) and Gtr. 4. Both parts consist of a series of eighth-note triplets and sixteenth-note patterns across several measures.

1. | 2.

Outro

Gr. 4 tacet

(G)

Gr. 1

Rhy. Fig. 5

Gr. 2

End Rhy. Fig. 5

Gr. 2: w/ Rhy. Fig. 5, simile, till fade

(G)

Begin Fade

(A)

full

(7)

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is in treble clef and contains the melody, which includes triplets and a (G) chord. The bottom staff is in bass clef and contains the accompaniment, which includes a (0)~7 chord and various fingerings.

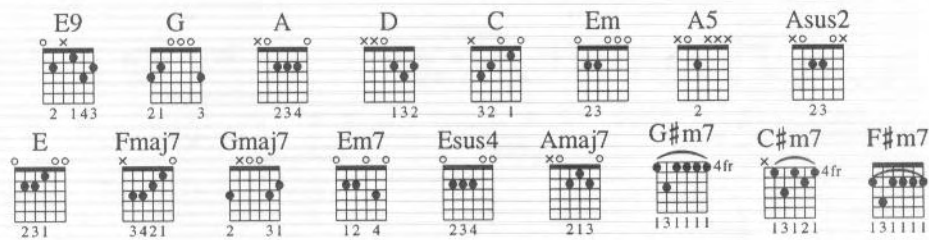
[illegible]

Fade Out

12 X 12 12 X 12 12 12 12 14 14 15 15 17 17 X 20 20 20 X 20
9 X 9 9 X 9 9 9 9 11 11 11 (11) 12 12 12 12 14 14 14 17 17 16 17 17 16 17 16 17 17 17 17

Rikki Don't Lose That Number

Words and Music by Walter Becker and Donald Fagen



Intro

Moderate Latin Rock ♩ = 116

N.C.

Gtr. 1 (acous.)

Rhy. Fig. 1

End Rhy. Fig. 1

mp

T		7	7	5	3	2	7	7	5	3	2	7	7	5	3	2	3	3
A		7	7	6	4	2	7	7	6	4	2	7	7	6	4	2	4	4
B																		

Verse

D Asus2 E D

1. We hear you're leav-ing, that's O. K. I thought our lit-tle

Rhy. Fig. 2

p let ring throughout

0	2			0				0								2	3	0
0		2		0	2	2	0	0	2	2		2	2		2	2		
0				0	0	2	2	0	0	2	2	0	2	2	0	2		

Asus2 E C#5 B5 D A

wild time had just be-gun. I guess you kind of scared your-self, you turn-

2	2	0	0			4	6	6	2	4	4	0	2	3	0	3	0	0
2				2	2	4	6	6	2	4	4	0	2	3	0	3	0	0
0				0	2	2	4	6	2	4	4	0	2	3	0	3	0	0

E F#m11 A B7#9

and run. — But if you have a change of heart, —

End Rhy. Fig. 2
(cont. in slash)

Chorus

E9 Gtr. 1 G

Rik - ki, don't lose that num - ber, you don't want to call no - bod - y else. —

A G

Send it off in a let - ter to your —

Gtr. 2: w/ Fill 1, 2nd time
Gtr. 2: w/ Fill 3, 3rd time

D C

- self. Rik - ki don't lose that num - ber, it's the

Gtr. 2 (dist.)

mf full *mp* let ring — 2nd & 3rd time simile

Fill 1
Gtr. 2

let ring — full hold bend

TAB

Fill 3
Gtr. 2

full

TAB

Em Gtr. 2 w/ Fill 4, 3rd time C

on - ly one you own. You might use it if you feel

A5 Asus2 A Gtrs. 1 & 2 tacet To Coda 2 ⊕ To Coda 1 ⊕ Gtr. 2: w/ Fill 2, 2nd time

bet - ter, when you get home.

Verse Gtr. 1: w/ Rhy. Fig. 2, simile D Asus2 E D

2. I have a friend in town, he's heard your name. We can go out

driv - ing on Slow Hand - Row. We could stay in - side and play games, I don't.

know. And you could have a change of heart.

Fill 2 Gtr. 2

TAB

Fill 4 Gtr. 2

TAB

⊕ Coda 1

Guitar Solo (Jeff "Skunk" Baxter)

D A D E
④ ③ ② ①
open 2fr 3fr open

A E A B
⑤ ④ ③ ②
open 2fr 2fr open

E

Gtr. 1

let ring

let ring

Gtr. 2

full

(15)

1/2

14

(14)

12

14

full

full

11

(11)

9

11

full

full

14

12

14

D A D E
④ ③ ② ①
open 2fr 3fr open

A

let ring

3

1/2

14

full

14

X

14

hold bend

full

14

15

14

15

14

15

14

12

15

14

G

Fmaj7

full

5

full

(5)

6

3

full

5

3

full

5

3

5

3

5

3

Gmaj7

Fmaj7

Em7

D

7-9

7

9

9

(9)

9-7

5

7

5

7

7

5

7

0

7

0

(7-9)7

10-12

10-12

9-11

7-9

7

7

A E Esus4 E Esus4 E

Bridge Amaj7 G#m7 Amaj7

You tell your-self you're not my kind, _____ but you don't e - ven

C#m7 F#m7 A (cont. in notation)

know your mind. _____ And you could have a change of heart. _____

Gtr. 2 tacet Gtr. 1

⊕ Coda 2

Gtr. 1: w/ Rhy. Fig. 1 N.C.(E9)

Rik - ki don't lose that num - ber. Rik - ki don't lose that num - ber. _____

(Rik - ki don't lose that num - ber.)

Time Out Of Mind

Words and Music by Walter Becker and Donald Fagen

Intro
Moderately ♩ = 123

Chords: A6, Cmaj7 Bm7, Amaj7, Em7, Cmaj7 Bm7, Amaj7

(drums)

Gtr. 2 (clean)

mf

w/ slapback echo

1/2 full, 1/2 full, 1/2

TAB

*Gtr. 1

Rhy. Fig. 1

mf

TAB

* Piano & elec. gtr. arr. for gtr.

Chords: F#m7, Cmaj7 Bm7 Amaj7, Em7, Cmaj7 Bm7 Amaj7, A6

8va

1. Son, you'd bet-ter be read-

1/4, 1/4, full, full, full

End Rhy. Fig. 1

TAB

Verse

Gtr. 1: w/ Rhy. Fig. 1

Gtr. 2 tacet

Chords: Cmaj7 Bm7 Amaj7, Em7, Cmaj7 Bm7 Amaj7, F#m7

- y for love _____ on this glo - ry day. _____ This is your chance _____

Gtr. 2 8va

(16)

Chords: Cmaj7 Bm7 Amaj7, Em7, Cmaj7 Bm7 Amaj7, A6

_____ to be - lieve _____ what I've got to say. _____ Keep your eyes _____

Pre-Chorus

Cmaj7 Bm7 Amaj7

Em7

Cmaj7 Bm7Amaj7

Em7

Cmaj7 Bm7 Amaj7

F#m7

Am7

— on the sky. Put a dol - lar in the kit-ty. Don't the moon — look pret-ty? To-night

Rhy. Fig. 2

End Rhy. Fig. 2

Gtr. 1

8 7 5 8 8 8 7 5 5 5 8
9 7 6 7 7 9 7 6 7 7 9
7 7 7 7 7 7 7 7 7 7 7

Chorus

Gmaj7 F#m7

Asus4/E Dmaj9

Am7

Gmaj7 F#m7

Asus4/E Dmaj9

Am7

Gmaj7

F#m7

when I chase the dra - gon, the wa - ter may change to cher - ry wine and the sil - ver will turn to gold.

Gtr. 2

*vol. swell 2-14

Rhy. Fig. 3

Gtr. 1

8 7 5 5 5 8 8 7 5 5 5 5 8 8 7 5
9 7 6 7 6 9 9 7 6 7 6 6 9 9 7 6
7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

* Fade in w/ vol. pedal or knob for all vol. swells.

Asus4/E Dmaj9

Cmaj7 Bm7 Amaj7

Em7

Cmaj7 Bm7 Amaj7

F#m7

(Time out of mind. ———) Time out of mind. ——— 2. I am hold-ing the mys-

full 12 full full full full let ring ——— 5 5 7 5 X 7

End Rhy. Fig. 3

5 5 8 7 5 8 8 8 7 5 5 5 5
9 7 6 9 7 6 9 7 6 9 7 6 9 7 6
7 7 7 7 7 7 7 7 7 7 7 7 7

Verse

Gtr. 1: w/ Rhy. Fig. 1

Cmaj7 Bm7 Amaj7

Em7

Cmaj7 Bm7 Amai7

F#m7

Cmai7 Bm7 Amai7

Gtr. 2 - tic - al sphere. _____ It's di - rect from La - sa where peo - ple are roll - ing in the snow _____

w/ bar let ring - - - full

-1/2 2 2 5 5 7

§ Pre-Chorus

Gtr. 1: w/ Rhy. Fig. 2, 1st 2 meas. only

Gtr. 2: w/ Fill 1, 2nd time

Lead Voc.: ad Lib, 2nd time

Cmaj7 Bm7 Amaj7

Em7

Em7 Cmaj7 Bm7 Amaj7 A6 Cmaj7 Bm7 Amaj7 Em7

far from the world we know. Child-ren, we have it right here. It's the light.

1/4 7 5 5 4 2 4

1/2 4 (2 4) 2 (2 4) 2 (2 4) 2 4

vol. swell 1/2 4 4 (4 4) 2 4

Gtr. 1: w/ Rhy. Fig. 2

Cmaj7 Bm7 Amaj7

Em7

Cmai7 Bm7 Amai7

Em7

Cmai7 Bm7 Amai7

— in my eyes, It's per-fec-tion and grace. It's the smile on my face.

vol. swell full 8 8 5 8 full 12 (12) 10

Chorus

Gtr. 1: w/ Rhy. Fig. 3

F#m7

Gma

Dmai9

Am7

Gma

s4/E. Dmai9

Am

To-night when I chase the dra - gon, the wa - ter may change to cher - ry wine and the sil -

12 10 10 11 9

*vol. swell 1/2

7 (7) (7) 7 (7) (7) 10

* w/ volume pedal or knob

Fill 1

Gtr. 2

* Snap str. against fingerboard w/ thumb and index finger.

To Coda ⊕

Gtr. 1: w/ Rhy. Fig. 1,
last meas. only

Gmaj7 F#m7

Asus4/E Dmaj9

Cmaj7 Bm7 Amaj7

Em7

Cmaj7 Bm7 Amaj7

A6

ver will turn to gold. (Time out of mind. _____) Time out of mind. _____

grad. release
let ring - - - - -
full

12 12 (12) 10 12 12 10 (10) 9 8 7 5 7

Interlude

N.C.

Amaj7 Dmaj7 Aadd9/C# Bm7

Gtr. 2 tacet

C#7^{b9}_{#5} F#m7

Gtr. 2

Gtr. 2

12 10-12-10-9-10 9-10-9-7 7-9-7-5 7-5-7-5 7 5 7 6

Gtr. 3 (clean)

Rhy. Fig. 4A

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody, which are whole notes. The second system contains the next two measures, which are eighth notes. The melody is written in a treble clef with a key signature of one sharp (F#). The lyrics 'The Rose Tree' are written below the first two measures, and 'The Rose Tree' is written below the next two measures. The score is for a single melodic line, and the lyrics are written in a simple, sans-serif font.

Gtr. 1

Rhy. Fig. 4

Gr. 1

The musical score for guitar (Gr. 1) is written on a single staff. The key signature has three sharps (F#, C#, G#). The melody consists of several eighth and quarter notes, followed by a measure with a double bar line and a repeat sign. Below the staff is a fretboard diagram with six lines representing the strings. The fret numbers are: 12, 12, 10, 10, 9, 9, 9, 10, 10, 12, 12, 5, 7, 10, 7, 7, 10, 10, 9, 9, 9, 9, 5, 7, 9, 7, 9, 9.

Bm7 Aadd9/C# Cmaj9

C/F E11

Amaj7 Dmaj7 Aadd9/C# Bm7 C#7^{b9}_{#5} F#m7

B7b9

E+7

A6 E11

End Rhy. Fig. 4A

Gtr. 3

Grtr. 3

The musical score for guitar 3 is written on a single staff in treble clef with a key signature of two sharps (F# and C#). The melody consists of various eighth and sixteenth notes, some beamed together, and rests. Below the staff is a fretboard diagram with six strings and a fret number (1-7) indicated for each string. The diagram includes fingerings (e.g., 2, 4, 5, 6) and dynamic markings like 'full' with arrows pointing to specific notes. There are also some 'X' marks on the fretboard, possibly indicating muted notes or specific techniques.

End Rhy. Fig. 4

Gr. 1

7 10 10 10 8 8 10 10 5 7 10 7 7 10 10 8 8 8 9 5 5 5
7 9 7 11 11 6 6 7 9 7 7 10 9 10 8 8 7 6 7 7
7 9 8 0 0 5 9 7 9 9 7 0 0 0 0

Gtrs. 1 & 3: w/ Rhy. Figs. 4 & 4A, simile

Amaj7 Dmaj7 Aadd9/C# Bm7

C#7^{b9}_{#5}

F#m7

Bm7

Aadd9/C# Cmaj9

C/F

E11

Gtr. 2

f w/ flanger

Amaj7 Dmaj7 Aadd9/C# Bm7

C#7^{b9}_{#5} F#m7

B7b9

E+7

A6 E11

1.

2.

D.S. al Coda

A6

Gtr. 2

Gtr. 3

Gtr. 1

Coda

Outro

Gtr. 1: w/ Rhy. Fig. 1, till end

Cmaj7 Bm7 Amaj7 Em7

Cmaj7 Bm7 Amaj7

F#m7

Cmaj7 Bm7 Amaj7

Gr. 2
(Mark Knopfler)

Em7 Cmaj7 Bm7 Amaj7 A6 Cmaj7 Bm7 Amaj7 Em7

The first system of guitar notation consists of a treble clef staff and a bass staff. The treble staff contains a melodic line with various chords indicated above it: Em7, Cmaj7 Bm7 Amaj7, A6, Cmaj7 Bm7 Amaj7, and Em7. The bass staff shows fret numbers and techniques: a 5/7 fret, followed by three 'X' marks and a 7 fret, then an 'X' mark, and finally three 1/2 fret bends starting from the 8th fret, with the second and third bends marked with (8).

Cmaj7 Bm7 Amaj7 F#m7 Cmaj7 Bm7 Amaj7 Em7

The second system of guitar notation continues the piece. The treble staff shows chords: Cmaj7 Bm7 Amaj7, F#m7, Cmaj7 Bm7 Amaj7, and Em7. The bass staff includes fret numbers and techniques: a 'full' bend at the 7th fret, a 5 fret, a 1/4 fret bend at the 5th fret, a 7 fret, a 5 fret, a 7 fret, a 7 fret, a 5 fret, an 'X' mark, a 7 fret, a 9 fret, an 'X' mark, an 8 fret, an 8 fret, and a 10 fret.

Cmaj7 Bm7 Amaj7 A6 Cmaj7 Bm7 Amaj7 Em7

The third system of guitar notation continues the piece. The treble staff shows chords: Cmaj7 Bm7 Amaj7, A6, Cmaj7 Bm7 Amaj7, and Em7. The bass staff includes fret numbers and techniques: a 'full' bend at the 12th fret, a (12) fret, a 10 fret, a 12 fret, a 12 fret, a 12 fret, a 14 fret, a 14 fret, a 1/2 fret bend at the 14th fret, a 'full' bend at the 14th fret, a (14) fret, a (14) fret, and a sequence of frets: 17-19, 17, 16-18, 16.

Begin Fade

Cmaj7 Bm7 Amaj7 F#m7 Cmaj7 Bm7 Amaj7 Em7

The fourth system of guitar notation continues the piece. The treble staff shows chords: Cmaj7 Bm7 Amaj7, F#m7, Cmaj7 Bm7 Amaj7, and Em7. The bass staff includes fret numbers and techniques: a 'full' bend at the 17th fret, a 17 fret, a 20 fret, a 20 fret, a 17 fret, a 'hold bend' at the 19th fret, a 'full' bend at the 20th fret, a 19 fret, a (19) fret, a 17 fret, a 19 fret, a 19 fret, a 'full' bend at the 19th fret, a 'let ring' instruction, a 17 fret, a 17 fret, a 'full' bend at the 17th fret, and a 20 fret.

Cmaj7 Bm7 Amaj7 A6 Cmaj7 Bm7 Amaj7

The fifth system of guitar notation continues the piece. The treble staff shows chords: Cmaj7 Bm7 Amaj7, A6, Cmaj7 Bm7 Amaj7. The bass staff includes fret numbers and techniques: a 'full' bend at the 20th fret, a (20) fret, a 17 fret, a 20 fret, a 'full' bend at the 20th fret, a (20) fret, a 21 fret, a 17 fret, a 14 fret, a 17 fret, a 14 fret, a 17 fret, a 14 fret, a 16 fret, a 16 fret, a 14 fret, a 16 fret, a 14 fret, a 16 fret, a 14 fret, a 16 fret, and a 17 fret.

Fade Out

Em7 Cmaj7 Bm7 Amaj7 F#m7

The sixth system of guitar notation continues the piece. The treble staff shows chords: Em7, Cmaj7 Bm7 Amaj7, and F#m7. The bass staff includes fret numbers and techniques: a 14 fret, a 14 fret, a 14 fret, a 16 fret, a 1/2 fret bend at the 16th fret, a (16) fret, a (16) fret, a 14 fret, an 'X' mark, a 14 fret, a 17 fret, a 14 fret, a 14 fret, a 'let ring' instruction, a 15 fret, a 15 fret, and a 12 fret.

Aja

Josie

Bad Sneakers

Kid Charlemagne

Black Friday

My Old School

Bodhisattva

Night By Night

Chain Lightning

Parker's Band

Deacon Blues

Peg

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